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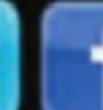
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TRACK ONE

Picture this... It's a phrase that speaks volumes—the invitation to let visual images tell their thousand-word stories in your mind. That ability to convey so much information and meaning without words of explanation is what makes photography and video so powerful. They have the power to move us; and they have the power to move our decision making. It's that last concept that we touch on in this issue.

Inside, Stephanie Padovani, Rob Johnson and Joe Bunn each provide some vivid ideas for how and why to leverage images—mainly video—to promote your DJ business and connect with clients. DJ Dayna looks inside the Periscope phenomenon and offers advice on how to benefit from this hot social media tool for sharing video. Publisher Ryan Burger and I also combine our forces to show you how to wow your audiences using those popular GoPro cameras.

Also in this issue, we cover a lot of ground in the tech area. Scott Jarema provides helpful tips for scoping out venues ahead of time, and Cory Leonardo talks about the importance of an efficient load-out...and it's not just so you can get home faster! And on the subject of gear, along with a slew of product reviews, we report on the latest NAMM extravaganza and its crop of new DJ tools and toys.

In the business realm, Matt Martindale lays out a detailed description of what DJs are actually being paid for, which should provide ample food for thought for DJ business owners of any stripe. Jason Weldon also provides some sage counsel on the topic of expanding service offerings.

And finally, don't miss my musings on Mobile Beat's past and future on the next spread. Changes--good ones, in our opinion—are afoot!

~ Dan Walsh, Editor-in-Chief

CORRECTION:

In the January issue's ProDJFile on Jason Klock, one sentence says that his "...business started out in 2004 when he DJ'd a wedding reception for his sister's friend." Rather than "his sister's friend" it should read "the sister of a friend." We regret and confusion this may have caused. - DW

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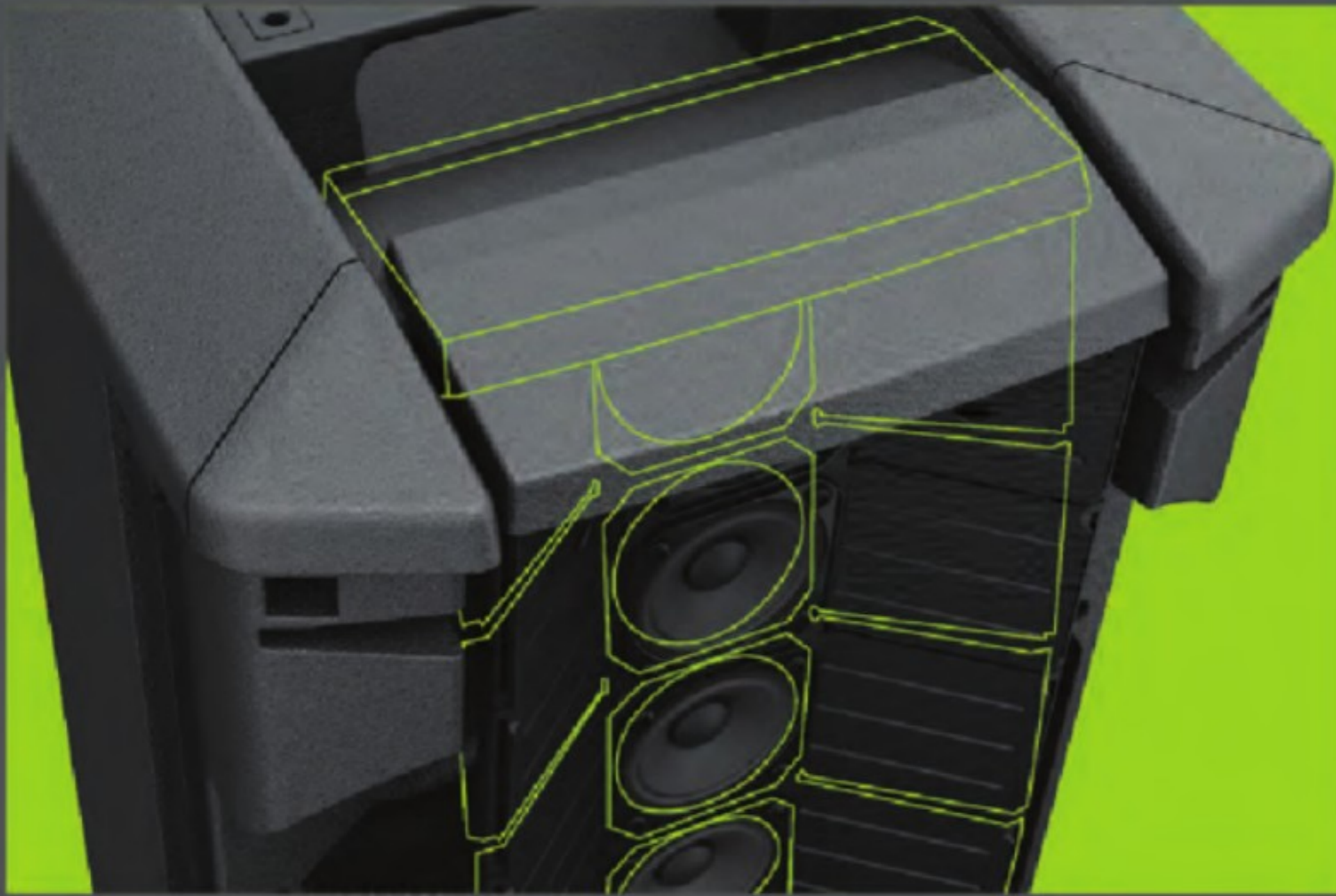
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Looking Toward the Future

MOBILE BEAT PREPARES FOR A MAJOR DIGITAL TRANSITION

By Dan Walsh

Well, here we are at the last issue before *Mobile Beat*'s big 25th Anniversary magazine will be published. In a way, it's also the second-to-last page of a long chapter in the history of mobile entertainment.

WHERE WE'RE GOING

As you may or may not have heard "through the grape vine" at this point, after 25 years and 169 print issues, the next issue of *Mobile Beat* (May 2016, #170) will be the last one to be published on paper, at least for the foreseeable future. (Maybe the next time it's published physically it'll be on "smart paper" with no dead trees required.) While this announcement might prompt some to lament yet another publication drowning in the unstoppable wave of digital, online technology, we are actually looking forward to a fresh new incarnation of *Mobile Beat* as a "Pure Digital Monthly" magazine. In other words, readers will no longer receive a paper copy of the magazine seven times a year (bi-monthly plus one "extra"—due to that good ole' Gear Book from way back when), but will be able to access the magazine at MobileBeat.Com and through our new dedicated app for Android and iOS.

And you'll be seeing it *monthly*. Each issue will be shorter in length, but that will just help us spread out evenly through the year the same

high-quality content you've come to expect on these pages over the last two-and-a-half decades. And we will still present that content in true magazine format, with layouts that are readable and easy on the eyes—an alternative to all those web pages and handheld apps so full of info that they can generate the very real headache of sensory overload.

HOW FAR WE'VE COME

Not intending to give this magazine too grandiose of a part in the big picture (we're just a "big fish in a little pond" after all, as Mike B. always says), it's interesting to reflect back—first, way back, on where this industry came from, to look over our shoulders at the more recent development of the mobile DJ, then to turn and gaze out into the hazy future awaiting us.

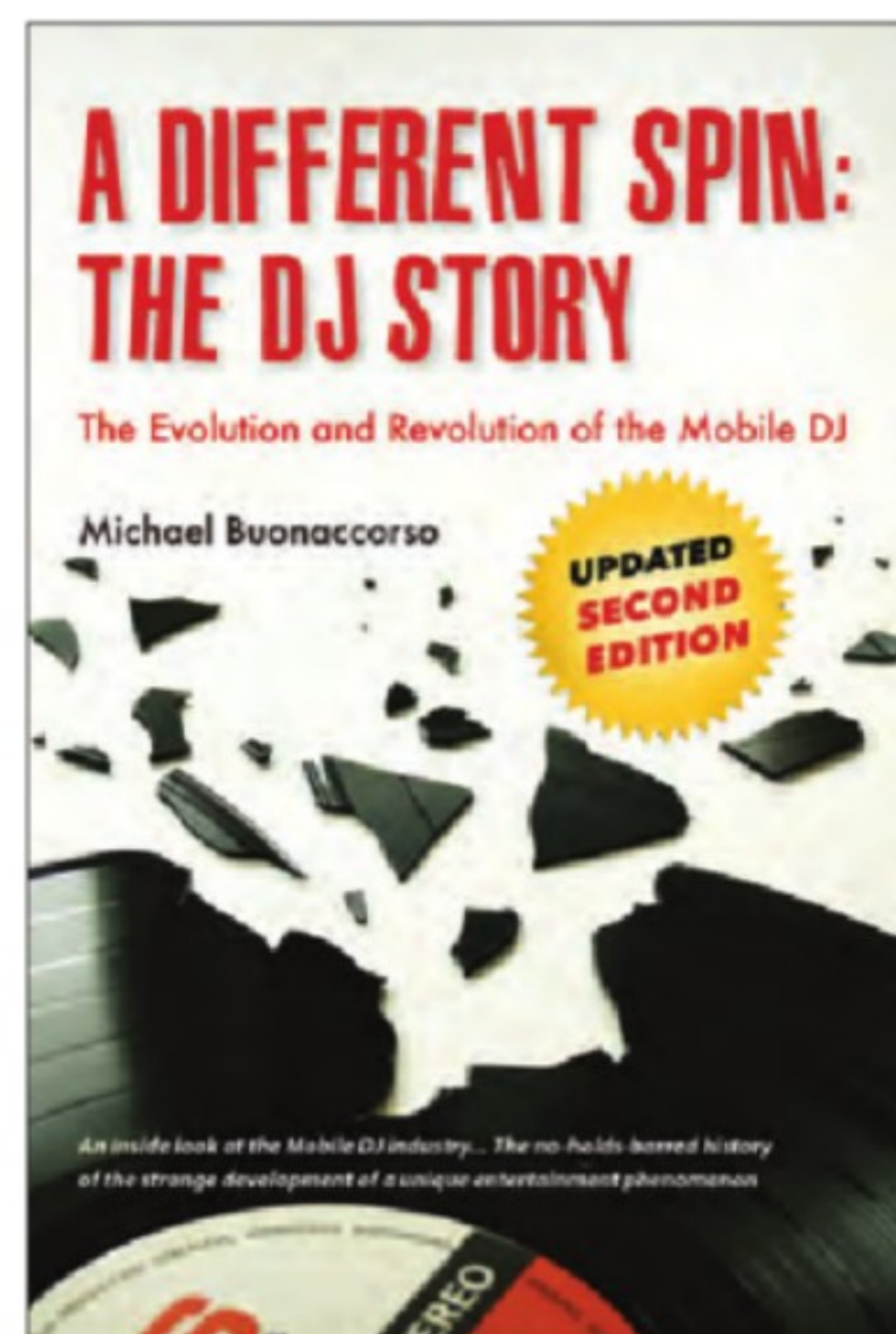
This is exactly what Mike Buonaccorso, co-founder of *Mobile Beat Magazine* and Mobile Beat event producer, has done in his labor of love, *A Different Spin: The DJ Story* (updated 2nd edition, available in March 2016 at www.adifferentspin.info). I have no doubt that it's worth a serious DJ's time to take a look at the information Mike has gathered together and presented from his own unique viewpoint and with his distinctive wit. (This is *not* a review. My own involvement in the production of the book would preclude me from making any objective judgements.)

Here's the shortest possible DJ pre-history (my version, not necessarily Mike's): First were the cylinder and the Victrola in the early 20th century. Then there was the Big Band era and the rise of records from the 1920s through the 1940s. Then followed the portable record player and the growth of youth culture, which drove the popular music industry from the '50s through the early '70s. Then, in the late 1970s came Disco. In the wake of that musical/cultural phenomenon you'll find the beginning of the modern mobile DJ.

During the 1980s, the mobile DJ concept and its community of practitioners grew dramatically. This set the stage for a publication that spoke *to* and *with* the voices of this growing population of performers. *Mobile Beat* took on that mission in 1991.

As Mike explains in the second chapter of *A Different Spin*, "It would certainly be a little pompous to make the claim that *Mobile Beat Magazine* had the effect of 'changing the industry forever' based on my personal connection and big ego. But if only by default, the magazine became the center of practically every evolving development that took place regarding Mobile DJs. We were the clearing-house of new information."

The days when *MB* was the only real source of info for mobile DJs are long gone. But its continuing existence testifies to the strength of the entity that Bob Lindquist and Mike Buonaccorso created 25 years ago. My hope, as I continue as editor of this publication, working closely with publisher Ryan Burger, is that we can serve the mobile entertainment community better than ever, and offer a fresher, even more interesting magazine in the years to come. **MB**





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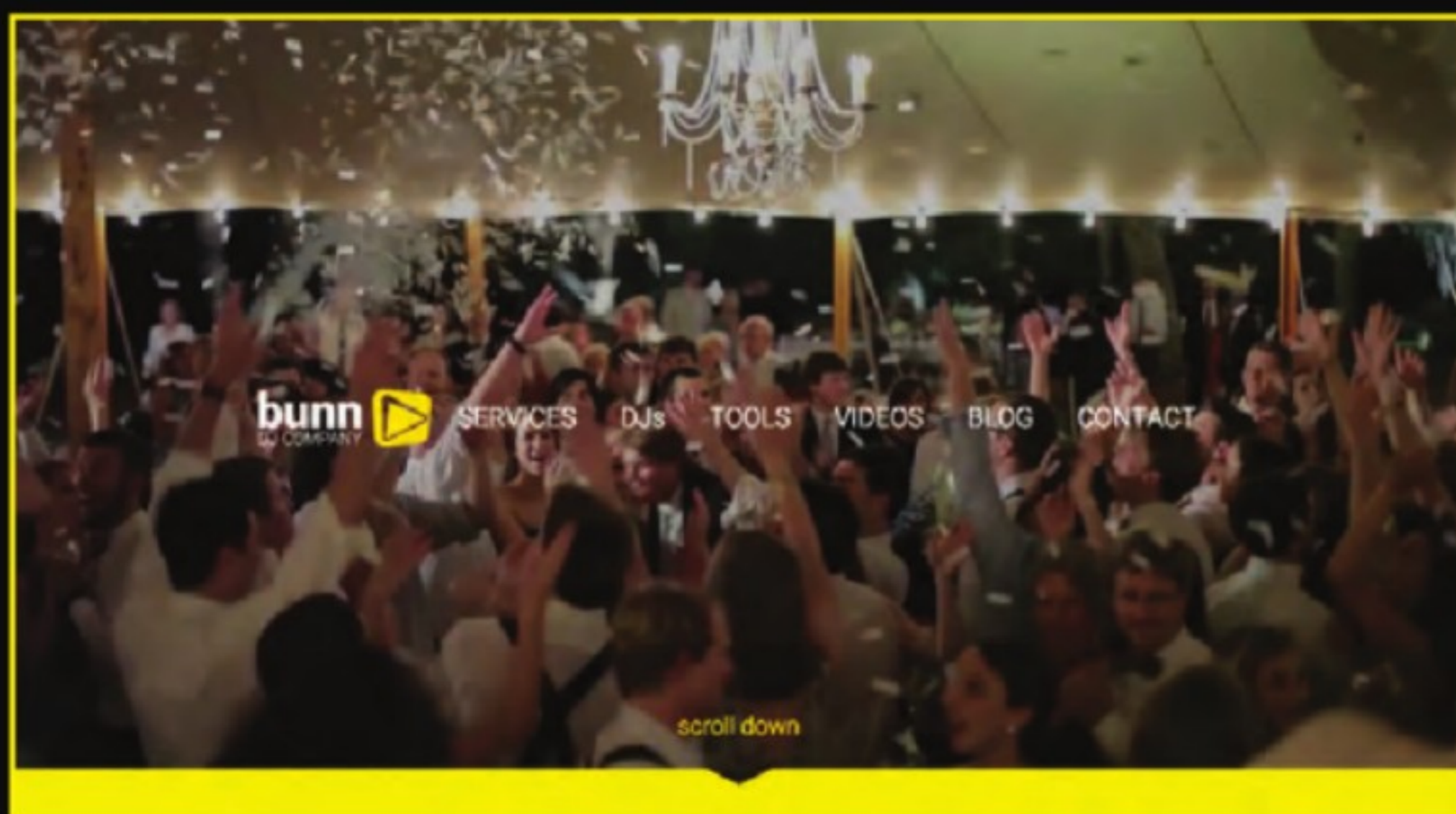
The Importance of Photo and Video

VISUAL ESSENTIALS OF DJ MARKETING

By Joe Bunn

The most crucial piece of marketing that you have is your website. I call it your “money portal.” Your target demographic, most likely in this day and age, is finding you via web search. Once they reach your site, you have to reel them in. How? First off, great photos and secondly, video content.

When you have a chance, go check out www.bunndjcompany.com. What’s the first thing you see? Videos looping in the background of people partying, my gear starting up, energy! Also, sprinkled throughout are pictures of my DJs, past clients, and basically people having the time of their lives. The photos and videos are meant to entice buyers, to get them to stay on the site, and to make them believe that they can be those people partying if they hire our company.



PHOTO

Getting great photos is easy. It really is. Every weekend that you work, you probably run into a wedding photographer. Exchange cards with that person, check out their work online the next day, then connect with them if they are talented. I promise you that they would love to shoot your next group DJ shot or your new head shot. I haven’t paid for those in years! Why? Because I make sure to let everyone know who took them when I post them or use them. I hyperlink to their @username or website or even watermark some of them with their logo depending on the usage. The photographers appreciate the love and I appreciate the free promo photos!

Here are a few photography tips:

1. Do new head shots and

a group photo each year. Your look changes, suits change and DJs come and go. You want your photos to be up to date.

2. Be consistent. If everyone is wearing dark suits, then send out that memo to your staff before the shoot. You don’t want some odd ball showing up in a white Colonel Sanders suit thinking he is fresh.

3. Look at the photos in all of your marketing pieces right now—your website, your brochure, mailers. Are the photos diverse? In other words, do you have people of all races represented? How about same-sex couples? Celebrate diversity!

VIDEO

Let’s move on to videos. Did you know that YouTube is the second leading search engine behind Google? Why is that important? Video content can lead people to your website, which can lead to more inquiries, which can lead to more money. Just as there are tons of great photographers in your market, I’m betting there are some great videographers and filmmakers around as well. They want to shoot your videos. Remember, you scratch their back and they’ll scratch yours.

We use two types of videos in the marketing plan here at Bunndj Company. Vlogs (video blogs) that myself and one of my DJs, Randy Bennett, do, and professional videos that I create with a local company called Heart Stone Films. With the vlogs, Randy and I write them, we shoot them in my office on a DSLR camera, and then I edit them on iMovie. Check out and subscribe to our YouTube channel to see all of those vlogs.

The pro videos are a lot more time consuming. In essence, I am the producer in charge of finding locations to shoot, getting all the props needed, hiring talent, and arranging a schedule for getting it done. Heart Stone does the shooting and editing—and they do it well. Visit www.vimeo.com/bunndjco to see our full portfolio of pro videos.

Vlogs are really to get us showing up more on Google searches, whereas the pro videos are more for marketing pieces once people reach the site. All of our videos are posted on YouTube and gain anywhere from 1,000 to 40,000 views depending on the subject. Here are a few video tips:

1. Keep them short. People have very short attention spans these days. There is no need to shoot a long video; it will never get watched.

2. Create 15-second Instagram trailers/teasers to promote the full-length video.

3. For vlogs, write out what you are going to say, maybe even put the script (in a large font) by the camera. It will save you lots of editing later if you can record it in one or two takes.

4. For the pro videos, like an Eagle Scout, be prepared! There is nothing worse than having tons of people show up for a shoot only to realize that you didn’t rent the right lens or lighting.

Photos and videos are extremely effective elements of your marketing. I hope this article helps get you on the right track with effectively using them. Feel free to contact me with any questions, any time. **MB**



Joe Bunn started his DJ career at age 14, when his mom drove him to gigs in her wood-paneled Jeep Wagoneer. His company now does about 400 weddings a year and another 200+ private, corporate and charity events. He has been on the board of both ISES and NACE, founded the Triangle DJ Association, and has also won numerous industry awards. Recently, he has been helping other DJs grow their businesses as a consultant. He has also presented at major industry events, including MBLV. For more info go to www.bunndjcompany.com.



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Impact More Brides with Video

5 KICK-ASS WAYS VIDEO HELPS BOOK MORE WEDDINGS

By Stephanie Padovani

You don't need me to tell you why you should be using video marketing, do you? Well, my husband insists I tell you **WHY** before going any further. This is coming from a guy who won't listen to a word I say until I explain what's in it for him.

Check out these stats from the HighQ.com infographic, 2015: The Year in Video Marketing:

- 50% of all mobile traffic is online video watching.
- 78% of people watch videos every week, and 55% watch videos every day.
- Websites using video have an average site visit length that's two minutes longer than those that don't.

On top of that, the Aberdeen Group's report examining the use of video in content marketing finds that video is the most popular form of content.

There. Now you know why video kicks ass. Now we can talk about how to use it to book more weddings.

#1: YOUTUBE.COM SEARCH

YouTube currently gets 4 billion views per day. 81% of Millennials are using it weekly,

as are 58% of Generation X'ers, according to the DMR YouTube Statistics Report, January 2016. (That's your prime wedding demographic, in case you were wondering.)

YouTube isn't just about watching baby animal videos. It's the second largest *search engine*, after Google, and it's the secret "backdoor" to Page 1 because it's often easier to get your YouTube video ranking than it is your website.

Today's couples certainly use YouTube like a search engine. When planning the wedding, they type in "best father-daughter dance songs" or "uplighting for wedding reception" to get the information they crave.

There are a few smart DJs creating YouTube videos with titles and descriptions containing their most desired keyword phrases: "Atlanta wedding DJ" or "best Chicago DJ." But they're missing out on the opportunity to capture a larger local audience of newly engaged brides and grooms.

Let's say you're located in Phoenix, Arizona. Don't create a lame video called, "Phoenix Arizona Wedding DJ" that's a two minute clip of a rocking dance floor. Instead, give couples what they're really



looking for: resources, "how to" information and wedding inspiration.

What if our Arizona DJ makes the video, "5 Gorgeous Little Known Phoenix Wedding Venues?" She'd be attracting couples at the beginning of the planning process—before her competitors even had a shot—and positioning herself as the go-to Phoenix wedding expert. Throw in an offer for more free information on your website, and that visitor is captured as a hot lead.

#2: FACEBOOK VIDEO ADS

YouTube may be the #1 site for video, but many businesses get faster engagement and response by sharing their videos on Facebook. In fact, 76% of people in the U.S. discover videos first on Facebook.

One industrious invitation designer shared a 20-second video of a foil wedding

invitation. No voiceover, no text. Just 20 seconds of crinkling foil. That video got such killer engagement on Facebook that she boosted it with ads. A \$200 ad spend yielded over \$6,000 in sales!

When you're creating videos for Facebook, it's all about engagement. Think short, sweet and non-salesy.

#3: A VIDEO BACKGROUND ON YOUR WEBSITE

Modern websites are moving away from a static home page to a website designed with muted video in the background. This type of video typically displays full screen.

This is a phenomenal way to communicate the energy and emotion of wedding entertainment as soon as a visitor lands on your site for an instant first impression.

#4: BEHIND THE SCENES SNEAK PEEKS ON PERISCOPE

Periscope is a live streaming app that allows you to broadcast video any time, any place from your mobile phone. The replay of your broadcast is available on Periscope for 24 hours. The coolness of this new video platform is its ability to blend real time video, social sharing, live discussions and feedback into an addictive interactive experience.

That makes Periscope the perfect opportunity to share your setup before the wedding, a romantic first dance, or a high-energy clip of a packed dance floor—in real time.

#5: EXPLAINER VIDEOS

An explainer video is a 30-90 second explanation of the problem you solve or the benefit you provide, usually using clever animation. It boils down what you do into an easy to understand package.

However, if you're going to use an explainer video, it's well worth hiring a pro. The most important aspect is the script. A crappy script will yield crappy results, no matter how cool the animation.

Get the explainer right and it creates instant clarity about what you do, how you stand out from the competition and piques visitor interest in learning more.

Video is powerful marketing and all signs point to more video expected, if not demanded, by our clients in the future. While you don't have to implement all these strategies, it's a good idea to get with the program before your competitors beat you to it. Be sure to send me evidence of your video awesomeness so I can celebrate with you. **MB**



Stephanie Padovani and her husband, Jeff, are the dynamic husband-wife duo behind Book More Brides, the #1 marketing resource for the wedding industry. Visit BookMoreBrides.com/priceshopper to learn "How to Position Yourself as a Valued Wedding Expert in Only Five Minutes."



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Periscoping into 2016

A POWERFUL VIDEO TOOL FOR SOCIAL MEDIA

By DJ Dayna

The quickly changing social media world can be overwhelming, with dozens of new platforms being introduced each year. It's clear that this era is here to stay, and social media has proven to be a viable advertising outlet for businesses across the board, including mobile entertainers. If you leverage these marketing tools the right way and provide good content to your viewers, prospective clients, fans, etc. then your ROI can look promising.

Facebook, Twitter, Instagram, YouTube and Pinterest have become common enough in our culture that my 89-year-old Grandma has an account. They rule the social media world. In this article, though, I want to talk about a newer social media app, Periscope. It boomed in 2015 and will continue to rule in 2016. And it can be added to our DJ marketing toolbox as a sharp new social media tool.

Thanks to social media, we have become a culture that has become enamored with the "in-the-moment" and "on-the-go" perspective at our fingertips. Pictures can capture memorable moments, but live video takes you back to that moment any time to experience it again.

And that is what Periscope does. It's like your own personal tour of a user's life. It is the most popular app where you can share and watch live video broadcasts from your mobile phone. The live video streaming service—which was acquired in January 2015 by Twitter, before it was publicly launched—boasts more than 10 million accounts, and says its users watch the equivalent of 40 years' worth of video every day. Twitter shared that Periscope had reached 1 million users just 10 days after launch. Crazy, right?!

Periscope makes it easy to press a button and have a notification go out to your followers to let them know that you're doing a live transmission. Let's say you are at a wedding and some family or friends couldn't make it. You can use Periscope to shoot some of the highlights of the wedding, so now those family members and friends can see it while it's happening, and still be a part of the experience. I couldn't make it to a good friends wedding in another state, but one of his guests was "periscoping" during all of the festivities throughout the day, so it was amazing that I got to watch what was happening from my iPhone!

Periscope also has other cool features, including a way

for the viewer to interact with the "periscoper" while they are broadcasting. The viewer has the ability to send messages, so the periscoper can respond in the middle of a broadcast. They can express their love by tapping the screen, which triggers multi-colored hearts that float up the screen, which, in turn, will make your broadcast more popular. It's similar to Instagram, where you "heart" someone's photo.

Another key feature is that it records the live streams, allowing anyone to watch the videos for 24 hours after the broadcast. This is an especially important feature, given that more people will be able to watch a replay than drop whatever they're doing to view a live video. And you can personally save the footage to your own phone if you want to keep it to replay or share to other social media platforms. In addition, it's a great way to gain more Twitter followers, since it's linked to that account.

If your wheels haven't started turning yet on how this nifty new social media app can apply to you and your DJ business, let me give you a little push. Periscope allows us to directly connect to our audiences and allows them to interact with us. Our industry is all about connecting and engaging with our audience, right? So this visual echo of what's happening right now is an effective DJ tool. You can use it at events to show the packed dance floor or the first dance at a wedding. You can record a part of your set to showcase your mixing or mic skills. You can interview the bride and groom or people at the events you are performing and tag them in the video, which will then draw any of their viewers or followers to your Twitter feed. If you get to travel with DJing like I do, you can periscope from cool local spots and show your



audience the places you get to explore. Plus, it's great to reference to clients who ask for video of you performing. You can let people know when your upcoming events are and they can tune in.

It's important to remember that the key to using any social media app effectively is the content. Be smart about it and provide content that is interesting, appealing, and shows you and your business in a good, unique light. Also, remember to utilize your social media platforms as hubs to promote an event or periscope broadcast ahead of time. Instead of thinking about them individually, think of how to use all the tools to your advantage and how to send your followers/viewers/clients from one place to another. Crossing platforms can be a sure way to build the audience you are aiming for.

Some of you may decide not to become an avid Mr./Mrs. Periscoper right away, and will stick to other social media that you feel more comfortable with. But, for those of you who decide to join in, I'll see you live in...5, 4, 3, 2—and 1! **MB**



DJ and Officiant Staci Nichols owns Revolution Weddings and Country Wedding DJ in San Diego. Her wedding know-how has appeared on Wed Loft, Offbeat Bride, Wedding Planner Magazine and others. She has a B.A. from the University of Redlands' Johnston Center for Integrative Studies in Sociology. Even though you might catch her hosting the Stagecoach Festival's Honky Tonk or DJing at a local club, she's a wedding junkie through and through.

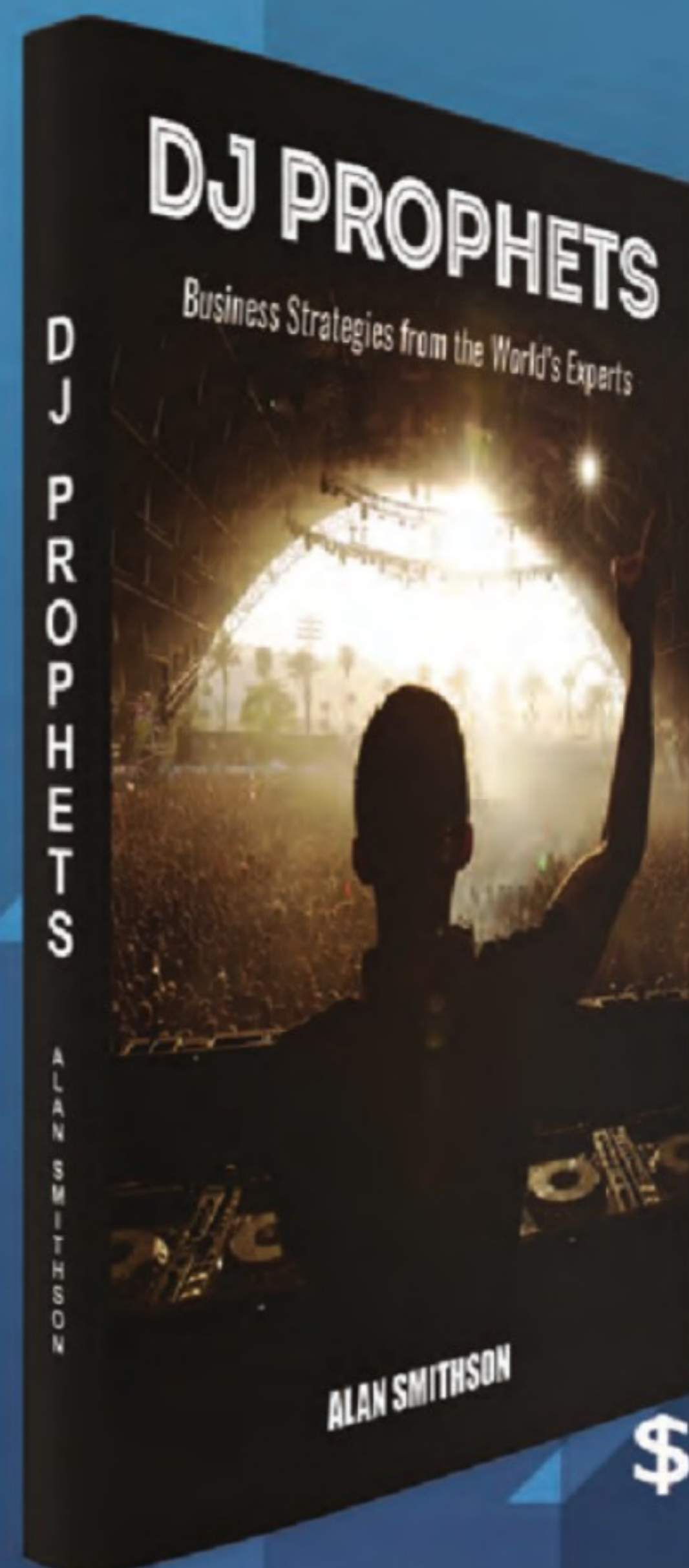
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Increase Midweek Income with Video

By Rob Johnson

A well-made promotional video is great for your business. You may have fliers, posters and awesome word of mouth. You may have a good website, an awesome presence on Facebook and other social media. Small additions here and there can be the difference maker and indeed one difference maker is certainly the use of videos. Having the right marketing materials, including videos, can help you increase your bottom line and bring in more midweek money.

With a minimum of software investment and not an unreasonable amount of effort, you can create professional-style videos. One reason you need to consider making them is to keep up with technology. Most companies have moved to online promotion, as it is the most effective, wide-reaching and useful tool for marketing. And to be most effective in the online world, you must produce high-quality videos to use on YouTube, Facebook and other social media.

PROFESSIONAL PRODUCTION

The first thing to consider is whether you can you do it. Making a bad video with poor sound and poor image quality will have the opposite effect of what you want. You need to make an appealing, interesting and professional-looking video. Start looking into software you can use. There are so many skilled video makers out there that it does take a lot to stand out. You don't need to make THE best video out there, but a

video that looks professional and modern. Don't settle for second best. Even if it costs more to get one made for you, the investment might be worth it.

You have to make sure the production is something simple yet effective. The customer who has watched the video should leave knowing exactly who you are, what you are all about, why you are better than the others and—a fact DJs often overlook—how they can *contact* you. Without these factors it will fail. Keep production snazzy yet not too fancy, clear not confusing. Keep the video easy to follow and simple to watch. It is good to consider friends and/or family and script out what you want them to do. This controlled environment produces better results and may better represent what you have to offer.

Have you had that incredible game show moment that you wish all your potential clients could have seen? It is a simple thing to get friends and family to recreate the fun and excitement from a previous show. It's not false advertising; you are merely portraying what prospective clients can expect at their events.

- Capture players pressing their buzzers, answering questions and having fun.
- Show the audience participating and laughing.
- Have a testimonial or two from past trivia clients.
- Show winners receiving prizes.

Your video needs to be short, sweet and to the point. It is good to have two types of videos: The full-length version and the shortened website version. If the website video is anything over about 40 seconds, it may negatively affect people who view it. Basically, a 40 second video makes them want to see more. Then you can provide a link for the longer version. The longer version should not exceed three



minutes in length. You need to make sure you keep the attention span of people focused on your product. You need to get the message across quickly and clearly. Don't overload them with information or go into too much detail. Don't repeat and repeat and don't let the video drag on.

PROPER PLACEMENT

It is no good making a video if you then don't make the effort to get it out there. You need to make sure it gets seen by adding it to social media. Put it dead center on your homepage. You should even have it running on screens at your events when people are coming in, with the permission of the booking client, of course. Just sticking it on YouTube and hoping people will see it will never work. Send it out in emails, promote it on Twitter and Facebook. Don't be afraid to show people you have a good product.

This message about making a promotional video is as loud and clear as I can make it: Try it! People in this day and age have short attention spans and do not want to read long paragraphs, Heck...I will be shocked if you are still reading this. They want something that sticks out and uses modern technology. It shows you care; the fact that you are making the effort shows you are serious. It shows professionalism.

Put it in the right places, on the right kind of channels, market it well, and you will see it makes a difference. It's a good selling tool for you and speaks volumes.

What are you waiting for? Get that video produced today and start increasing your business. **MB**



Rob Johnson has hosted Trivia Parties and Gameshows for over 16 years. He is the current Spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. In addition to writing a regular article for Mobile Beat Magazine, he has also presented his "MIDWEEK MONEY" seminar at multiple conferences and conventions including Mobile Beat, Wedding MBA, WEDJ Cruise, ADJA and others. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com

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Concentrate on Your Strengths

SUCCESS DEPENDS ON TRULY KNOWING WHAT YOU CAN DO BEST

By Jay Maxwell



The biblical story of David and Goliath (1 Samuel 17) is a classic story about utilizing strengths for success. Like many children, I first heard the tale in my youth while attending Sunday School in church.

Most people can recite the details of this story about David, who, as a young shepherd boy, armed only with a sling shot, bravely stood up against a Philistine giant. This story, dating back to 1030 BC, is still relevant today as an illustration of courage when faced with what appears to be insurmountable challenges. Although this narrative is traditionally used to motivate us to face situations that are larger than what we believe we can handle, or shows us the power of believing that God will help us in our time of need, there is another facet to the story: It's about David knowing his own strengths as he faced the nine-foot giant.

KNOW THYSELF

Certainly, one of David's strengths was his deep faith and trust in God. However, as strong as his belief was, he did not simply walk onto the battlefield and call on God to strike Goliath dead. While the army of King Saul cringed in fear, armor was standing by for any brave soul to wear who dared step forward to face this giant. David wasn't old enough to be in the king's army, but when he learned about the dire situation and how the entire army was too

I • '90s Power: Dance Hits

	SONG TITLE	ARTIST	YEAR	BPM
1	ELECTRIC (SLIDE) BOOGIE	GRIFFITHS, MARCIA	90	108
2	ICE ICE BABY	VANILLA ICE	90	117
3	COTTON EYE JOE	REDNEX	95	132
4	MACARENA	LOS DEL RIO	95	103
5	JUMP AROUND	HOUSE OF PAIN	92	107
6	C'MON 'N' RIDE IT (THE TRAIN)	QUAD CITY DJS	96	136
7	THIS IS HOW WE DO IT	JORDAN, MONTELL	95	103
8	MAMBO NO. 5	BEGA, LOU	99	87
9	GETTIN' JIGGY WIT IT	SMITH, WILL	98	108
10	GOOD VIBRATIONS	MARKY MARK	91	122
11	ALWAYS BE MY BABY	CAREY, MARIAH	96	79
12	SHOOP	SALT-N-PEPA	93	97
13	JUMP JIVE AN WAIL	SETZER, BRIAN	98	202
14	POISON	BBD	90	113
15	WHAT IS LOVE	HADDAWAY	93	124
16	WHATTA MAN	SALT-N-PEPA	94	89
17	WANNABE	SPICE GIRLS	96	110
18	MOTOWNPHILLY	BOYZ II MEN	91	113
19	EVERYBODY DANCE NOW	C+C MUSIC FACTORY	91	114
20	GROOVE IS IN THE HEART	DEEE-LITE	90	121
21	VOGUE	MADONNA	90	117
22	LIVIN' LA VIDA LOCA	MARTIN, RICKY	99	178
23	RETURN OF THE MACK	MORRISON, MARK	97	95
24	SIGN	ACE OF BASE	94	97
25	EVERYBODY (BACKSTREETS BACK)	BACKSTREET BOYS	98	108

fearful to challenge the giant from Gath, he stepped up to the challenge. Saul pointed out David's weaknesses to him—his youth and inexperience—trying to dissuade him from attempting this apparent suicide mission. In response to the king's remarks, David assured him that his strengths outweighed the weaknesses. David then pointed out the strengths that he planned to use to successfully win the battle with Goliath. David viewed the Philistine giant in the same way he viewed the ferocious wild beasts that had attempted to attack his helpless sheep. To protect his flock, David used his slingshot and smooth stones to kill these attackers.

When it came time for battle, David refused to don the king's armor due to its weight and unfamiliarity for him. Wearing armor was a strength for others, but it would have been a weakness for David. David's experience in defending his sheep by slinging a stone with precision, using a velocity capable of stopping even a wild beast, was his strength, and this preexisting strength was now going to serve him, his king, and his nation in their urgent time of need.

In business, people often concentrate on the challenges they face and then look at their weaknesses and form the incorrect conclusion that defeat lies in their path. Instead, as we face our business challenges, we should be like David and look at our strengths to see how to best utilize our preexisting talents and strongest attributes to make our mark.

A METAPHOR FOR MOBILE DJS

David had a strategy for success because he knew his strengths, and he also had the confidence to use these strengths to fulfill a need. The purpose of a business is to fulfill a need in the community. To do this effectively, the company needs to discover its strengths and employ them to serve a need in ways that its competitors have failed to do. Using David's story as a metaphor, if a business attempts to wear the same armor as its competitors, it will likely suffer under its weight if the traditional armor is not the company's strength.

The mobile DJ is expected to be able to perform at almost any event where recorded music is a part of the festivities. Although there is truth in that expectation, it is impossible to be an expert in every category of music and to be able to entertain equally well at every event. It is not impossible to serve any and all clients.

Specializing in a niche where your strengths lie will be more effective and in the long-run potentially more profitable. For example, if you enjoy entertaining a young crowd with high-energy music, lots of light show action, and playing only the latest tunes, then employ that strength by playing for school dances, proms, or house parties. On the other hand, if your strengths are to get the crowd involved with lots of interaction, then corporate events might be your forte. For me, my strengths

II • '90s Power: Hip-Hop Jams

	SONG TITLE	ARTIST	YEAR	BPM
1	BABY GOT BACK	SIR MIX-A-LOT	92	130
2	TOOTSEE ROLL	SIXTY 69 BOYZ	94	132
3	LET ME CLEAR MY THROAT	KOOL, DJ	96	103
4	U CAN'T TOUCH THIS	HAMMER	90	134
5	BACK THAT THANG UP	JUVENILE	99	61
6	NO DIGGITY	BLACKSTREET	96	89
7	WHOOMP THERE IT IS	TAG TEAM	93	130
8	CALIFORNIA LOVE	TWO-2PAC	96	91
9	REGULATE	WARREN G	94	96
10	HUMPTY DANCE	DIGITAL UNDERGROUND	90	104
11	HYPNOTIZE	NOTORIOUS B.I.G.	97	94
12	NOW THAT WE FOUND LOVE	HEAVY D	91	120
13	RUMP SHAKER	WRECKX-N-EFFECT	92	102
14	MO MONEY MO PROBLEMS	NOTORIOUS B.I.G.	97	105
15	JUMP	KRIS KROSS	92	102
16	HIP HOP HOORAY	NAUGHTY BY NATURE	93	99
17	DA DIP	FREAK NASTY	97	134
18	GIN AND JUICE	SNOOP DOG	94	95
19	NUTHIN' BUT A G THANG	DR. DRE	93	96
20	NO SCRUBS	TLC	99	93
21	OPP	NAUGHTY BY NATURE	91	98
22	TOO CLOSE	NEXT	98	99
23	FANTASTIC VOYAGE	COOLIO	94	105
24	GANGSTA'S PARADISE	COOLIO	95	80
25	INSANE IN THE BRAIN	CYPRESS HILL	93	102

III • '90s Power: Rock Tracks

	SONG TITLE	ARTIST	YEAR	BPM
1	ONLY WANNA BE WITH YOU	HOOTIE & BLOWFISH	95	104
2	CRASH INTO ME	MATTHEWS, DAVE	97	101
3	WHAT I GOT	SUBLIME	96	93
4	WONDERWALL	OASIS	96	88
5	TIME OF YOUR LIFE	GREEN DAY	98	96
6	CHAMPAGNE SUPERNOVA	OASIS	96	75
7	ANTS MARCHING	MATTHEWS, DAVE	95	96
8	HOLD MY HAND	HOOTIE & BLOWFISH	94	87
9	COWBOY	KID ROCK	99	83
10	AMERICAN WOMAN	KRAVITZ, LENNY	99	84
11	MR. JONES	COUNTING CROWS	94	141
12	GONNA BE 500 MILES	PROCLAIMERS	93	132
13	LIFE IS A HIGHWAY	COCHRANE, TOM	91	103
14	ALL I WANNA DO	CROW, SHERYL	94	120
15	SEND ME ON MY WAY	RUSTED ROOT	94	119
16	THREE-3 AM	MATCHBOX 20	97	108
17	CLOSING TIME	SEMISONIC	98	92
18	IRIS	GOO GOO DOLLS	98	52
19	FRIDAY I'M IN LOVE	CURE	91	137
20	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS	93	116
21	SEMI-CHARMED LIFE	THIRD EYE BLIND	97	102
22	IMPRESSION THAT I GET	MIGHTY BOSSTONES	97	178
23	ONE HEADLIGHT	WALLFLOWERS	97	108
24	GIVE IT AWAY	RED HOT CHILI PEPPERS	92	95
25	HARD TO HANDLE	BLACK CROWS	91	104

lie in my mathematical background with its attention to detail and a love of a variety of genres of music. This led me to concentrate my DJ skills toward weddings. Most bridal couples like things structured but still like to have a great time with a wide variety of music played to satisfy all their guests. Although my company still plays at all types of events, the vast majority of our events are weddings, because that is where we find our strengths. It's like going to your favorite steakhouse. Sure they also serve fish (look on the back page in the right-hand corner), but you go there because their specialty is steaks. Find your strengths, and then use them to hit your target market, fulfilling a need for others in a way that none of your competitors have done.

CHOOSE YOUR WEAPON

David knew his strengths; however, before facing his task, he selected five smooth stones and had them ready in his pouch. Clearly, he knew how to select the best tools for the challenge he was going to face. Likewise, a mobile DJ must select just the right tunes to win on the dancefloor. Of course, instead of doing great



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, **Play Something We Can Dance To**.

harm like David with his stone slinging, we are trying to pack the dancefloor and "rock" the party.

Once we have discovered our strengths and are focused on our niche market, each event still offers unique challenges we must face. To be prepared, the right music must be chosen, just like

David choosing the perfect five stones. For example, if you are looking for the best songs to get people on the dance floor from the 1990s, the lists of tunes with this article should be in your "pouch." Rarely does a party need only one genre of music. DJs should always be prepared to reach into their pouch of tunes and select music to satisfy all the guests there.

Success as a mobile DJ is no different that success in any other business. First, discover your strengths and then use your strengths to fulfill others' needs. Then be prepared with your own "five stones" in your pouch—with music to get and keep people on the dance floor, before they even have time to shout to you, "Play Something We Can Dance To!" **MB**

IV · '90s Power: Slow Romance

	SONG TITLE	ARTIST	YEAR	BPM
1	HAVE I TOLD YOU LATELY	STEWART, ROD	93	72
2	WHEN YOU SAY NOTHIN AT ALL	KRAUSS, ALISON	95	87
3	ALL MY LIFE	K-CI & JO JO	98	64
4	I'LL BE	MCCAIN, EDWIN	97	46
5	I DON'T WANT TO MISS A THING	AEROSMITH	98	61
6	I COULD NOT ASK FOR MORE	MCCAIN, EDWIN	99	68
7	BECAUSE YOU LOVED ME	DION, CELINE	96	60
8	I WILL ALWAYS LOVE YOU	HOUSTON, WHITNEY	92	66
9	EVERYTHING I DO (I Do It For You)	ADAMS, BRYAN	91	66
10	MORE THAN WORDS	EXTREME	91	91
11	TRULY MADLY DEEPLY	SAVAGE GARDEN	97	84
12	ALWAYS AND FOREVER	VANDROSS, LUTHER	94	75
13	GOD MUST HAVE SPENT A LITTLE	N-SYNC	98	84
14	I SWEAR	ALL-4-ONE	94	83
15	HERE AND NOW	VANDROSS, LUTHER	90	75
16	BACK AT ONE	McKNIGHT, BRIAN	99	65
17	KISS FROM A ROSE	SEAL	95	44
18	YOU WERE MEANT FOR ME	JEWEL	97	114
19	LOVE WILL KEEP US ALIVE	EAGLES	95	99
20	I'LL MAKE LOVE TO YOU	BOYZ II MEN	94	47
21	WHEN A MAN LOVES A WOMAN	BOLTON, MICHAEL	91	55
22	WHEN YOU LOVE A WOMAN	JOURNEY	96	66
23	FADE INTO YOU	STAR, MAZZY	94	53
24	I DO (CHERISH YOU)	NINE-98 DEGREES	99	82
25	I KNEW I LOVED YOU	SAVAGE GARDEN	99	90

V · '90s Power: Country Fun

	SONG TITLE	ARTIST	YEAR	BPM
1	CHATTAHOOCHEE	JACKSON, ALAN	93	175
2	I LIKE IT, I LOVE IT	McGRAW, TIM	95	124
3	SHE'S IN LOVE WITH THE BOY	YEARWOOD, TRISHA	91	125
4	AIN'T GOING DOWN TILL SUN	BROOKS, GARTH	93	171
5	CALLIN BATON ROUGE	BROOKS, GARTH	93	107
6	SHE THINKS MY TRACTOR'S SEXY	CHESNEY, KENNY	99	122
7	TWO PINA COLADAS	BROOKS, GARTH	97	117
8	JUST TO SEE YOU SMILE	McGRAW, TIM	98	95
9	ANY MAN OF MINE	TWAIN, SHANIA	95	78
10	DUST ON THE BOTTLE	MURPHY, DAVID LEE	94	100
11	MAN! I FEEL LIKE A WOMAN	TWAIN, SHANIA	99	126
12	SOMETHING LIKE THAT (BBQ STAIN)	McGRAW, TIM	99	86
13	COWBOY TAKE ME AWAY	DIXIE CHICKS	99	82
14	ACHY BREAKY HEART	CYRUS, BILLY RAY	92	122
15	HOW FOREVER FEELS	CHESNEY, KENNY	98	125
16	I JUST WANT TO DANCE WITH YOU	STRAIT, GEORGE	98	114
17	WATERMELON CRAWL	BYRD, TRACY	94	136
18	LIFE'S A DANCE	MONTGOMERY, JOHN	93	118
19	MY MARIA	BROOKS & DUNN	96	125
20	THIS KISS	HILL, FAITH	98	93
21	TROUBLE	TRITT, TRAVIS	92	177
22	DON'T ROCK THE JUKEBOX	JACKSON, ALAN	91	147
23	QUEEN OF MY DOUBLE WIDE	KERSHAW, SAMMY	93	144
24	GOD BLESSED TEXAS	LITTLE TEXAS	93	129
25	SHOULD'VE BEEN A COWBOY	KEITH, TOBY	93	133

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Slicing Beats with DJ Cutlas

DJ Cutlas (aka Barton Coleman) has been working the Peavey gear for over 20 years, ever since he made the move to pro speakers from his home stereo system.

Cutlas's passion for DJing began when he and his uncle saw a DJ, named DJ Trip, cutting up on the turntables back in the 1980s. Cutlas caught the DJ bug, and after school work he would study on the turntables and learn the craft -- one hour of school studies, one hour of turntable studies. At age 16 he did his first paid gig and at 18 club managers were sneaking him in so he could spin. Back then he was working with an old Peavey tube amp and double PVS speakers. "The party was a hit," Cutlas remembers, "but they killed my speakers...they kicked my grills in!"

As the years passed, he progressed, developing his skills and a style that he says is universal. Cutlas says, "I play for any and everybody, infant to 100 years old. I'm also into turntablism -- I LOVE IT! I love the tricks and crazy cuts."

Despite his expertise in turntable performance, Cutlas uses caution when it comes to today's hip-hop. "As for different events, I read my crowd; you have to gauge them to do a great job. One thing now with schools is that the music isn't really good, so I have to be very mindful of what comes out the PA...I stay safe with pop and Top 4; I stay away from hip-hop...[it has] bad content."

His mix for "power weddings" is totally different. Bringing in his Peavey hardware (PVXP15, PV-6, SP4, FH1s and HS2s), he pushes the power on the sound side, and has added lighting to get just that right mood. As for music sources he uses Technics

1200s with a Rane TTM56 and a Denon controller with Scratch Live software.

"I set the tone early on...I don't do much jazz anymore (puts folks to sleep) so now I use hidden beach jazz hip-hop tracks (folks love it) with transitions again. I read my crowd, if they are not responding I start fishing (throwing in random songs) and once I get a bite I know where to keep going. I tell my guys all the time (go fishing with the crowd). You can't be a selfish disc jockey -- you'll never work!"

How DJ Cutlas hooked up with Peavey is an interesting story. He remembers seeing them at a trade show and asking one of the booth personnel why there was no DJ in their booth. "He asked me do I DJ. I said yes. So he said keep in touch every three months 'til the next expo, and I did! So it's been a few years I've worked with Peavey now..."

Find out more about DJ Cutlas at <https://www.facebook.com/djcutlas>. **MB**



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Creating a Bride-Friendly Mixcloud Profile

By Staci Nichols

If you aren't familiar with Mixcloud, it is a social networking website for DJs to post and share our mixes. You can create a profile, follow other DJs, like their mixes, and see a news feed of what your DJ friends are uploading, liking, and listening to. It's free and a lot of fun.

In addition to networking and working on our craft, Mixcloud also has great potential to help us market ourselves for weddings. Here's why:

- You can embed long mixes directly from Mixcloud to your website.
- You can pin your mixes to Pinterest—you know, where brides roam free in their native terrain. (As well as share to Twitter, Facebook, and Google Plus.)
- You can send brides and grooms the link to your Mixcloud profile page and let them see your full range and listen to what appeals to them. Or send them a link to just one specific mix that perhaps appeals to their specific needs.
- It's great brand association for wedding DJs, as Mixcloud is young, hip, authentic, non-commercial, and so on.
- You can show off not just your mixing skills but your song choices—something brides are definitely concerned about and something that is challenging for us to convey without real samples.

That being said, most of us on Mixcloud do not have very bride-optimized profiles. Remember when Facebook used to just be about friends like 10 years ago...then businesses started creating profiles and it became a marketing tool? Well, Mixcloud is still in the "friend zone," but here are some pointers to turn your profile into a wedding marketing tool:

1. Just like Facebook, consider creating two separate Mixcloud profiles—one for your business, one for you personally.

2. On your Mixcloud business profile, keep everything branded, use your local keywords, and use your professional headshot.

3. Only post 8 to 12 wedding-specific mixes of varying lengths (10 to 25 minutes). Think of it as a portfolio. Just like a photog-

rapher doesn't show a prospective client every photo they've ever taken; they pick and choose a curated set of images that highlight their style. Do the same. And ask yourself how likely a bride is to listen to a full one-hour mix. Not very.

4. Reserve your progressive electro-house whatever mixes for your personal profile, and keep your business profile mixes mainstream (you know...wedding music).

5. Show your range. Most mixes on Mixcloud are "my '90s hip-hop spins" or some other one-genre mix. You want a bride to hear your mix and be able to visualize your jam rockin' her reception. So, for most of us, that means multiple mainstream genres. Use songs that you regularly play at weddings.

6. Ditch the clever mix titles like "Cr8 & DevAst8 FlaVaJaM." Give your professional mixes descriptive, easy-to-understand titles like "Wedding Dance Floor Opener" or "My Line Dance Remixes."

7. Properly tag your mixes with the genres of music you incorporated.

8. If you've posted a mix with R-rated words, put that in the mix title.

Finally, here are a few creative wedding ideas to consider for your Mixcloud profile if you really want to stand out:

Throw together a mix of custom First Dance songs you've made for past couples.

Post a sample of your fave cocktail hour or dinner music to show your creativity in song selection (letting a bride know she doesn't have to spoon-feed you every

song for the whole night). One of my faves is "MAD SKILLZ'S Pre-Wedding Mixer Mix" by Footlong_Development.

Create some fun drops with the newlywed's names and incorporate them into a dance set to show how you can personalize the music.

If you have a music specialty, create a mix highlighting your niche.

Take some of the stale, yet tried-and-true wedding songs and remix them or trick them out so they sound fresh and fun ("Celebration"—I'm looking at you! Time for a makeover.)

Post a recorded live set from a real wedding.

If you have video testimonials from clients, turn the audio into MP3s and mix a little upbeat promo track!

With the competitiveness in the wedding DJ market, Mixcloud is a great tool to help showcase your skills, stand out, and book more weddings. **MB**



DJ and Officiant Staci Nichols owns Revolution Weddings and Country Wedding DJ in San Diego. Her wedding know-how has appeared on Wed Loft, Offbeat Bride, Wedding Planner Magazine and others. She has a B.A. from the University of Redlands' Johnston Center for Integrative Studies in Sociology. Even though you might catch her hosting the Stagecoach Festival's Honky Tonk or DJing at a local club, she's a wedding junkie through and through.

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Reality TV Lessons, Part 2

FURTHER LEARNING FROM OTHERS' BROADCASTED MISTAKES

By Arnolando Offerman

In my last article, I talked about two important lessons from a few of my fave TV shows: *Shark Tank*, *The Profit*, and *Bar Rescue*. This was going to be a two-parter; well...now it's a series. This is great because I was running out of ideas. In all seriousness, there are some great tips I've picked up from the tube, and the goal of this mini-series is to translate this to the DJ and production world.

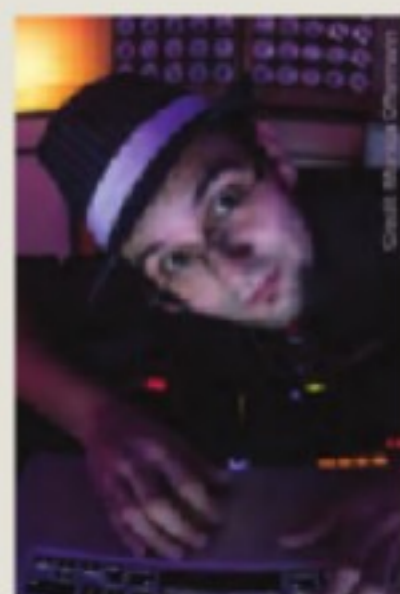
Today's Reality TV Lessons go hand in hand. First:

REDUCE SKUS

SKU stands for Stock Keeping Unit and it's basically an ID code for a product. I think this is the biggest mistake I see on these shows, including others such as *Kitchen Nightmares*. The problem has two consequences: 1) The customer gets confused as to what product they should get. 2) There are so many products and not enough time to make sure they live up to the brand.

This is something that's a bit more difficult for us in the production business. With multiple types of uplighting, event lighting, décor options, sound, etc., you just wind up having a lot of SKUs. This is an even bigger problem if you don't do packages and do everything a la carte. So what can we take from this? Simplify what you offer.

Do you offer photobooth? Keep packages simple. Most people will not care if the booth lights up or not. I see DJs offering a facade as an "upgrade." Really? Making your setup clean is now an upgrade? Get rid of these useless SKUs. If you're that hard up for money, raise your rates! Also combine some SKUs into one. For example, with school dances we don't have "UV bubbles and UV lights as two different options." One now goes with the other. Don't want bubbles? Price is still the same.



Arnolando Offerman is president of 4SchoolsOnly, a school dance powerhouse in Florida, and the authority in making profit with school dances. His video series, *Master School Dances*, has helped hundreds of DJs become their market leaders no matter what the economy looks like. Arnolando is also an industry educator offering many seminars and webinars on various topics, such as marketing, lighting design, video mapping, DMX software, and general tips and tricks. You can check out his YouTube channel at [YouTube.com/DJCraziAce](https://www.youtube.com/DJCraziAce) and *Master School Dances* at MasterSchoolDances.com.

Some may see that as unfair, but McDonald's doesn't lower their price when I don't want any pickles. This not only makes it easier for the client to see all the options you have, but makes it easier to sell. After all, how well can you really sell hundreds of options in a short time? The easiest way to reduce your "menu items" is to go through and see what people didn't order at all last year! Just like sorting through clothes: if it didn't go out, it gets thrown out.

DON'T EXPAND TOO QUICKLY

I see this on *The Profit* more than any other show. If you're barely keeping afloat, why expand? Expansion ALWAYS costs money, time, and often involves more employees, which costs even more. Even if you are profitable and have a lot of capital, unless you're pushing every order instantly with a stellar customer service experience, you're not ready to expand. I see businesses pour money into a second location, go broke, and then wonder where it all went.

This doesn't have to be a physical expansion, either. Perhaps you're wanting to buy line arrays but have ZERO rigging experience, or maybe you want to create a new division but don't even have your main business in check. Perhaps you're adding more crews but don't have the sales skills to get them gigs continuously. Whatever the form of expansion may be, make sure you can handle it. Knowing when to expand can be tricky. Financially, for 4SchoolsOnly, we have a CFO and accountant who tell us when we're jumping the shark. I also look back at previous emails and read overall client experiences, if I see a killer track record, I take the next step.

Expanding too quickly, much like how our universe supposedly works, could cause your business to collapse!

And so ends part II. There will be a III and a IV...maybe even a V. Until then—keep watching TV, it'll save your business! **MB**



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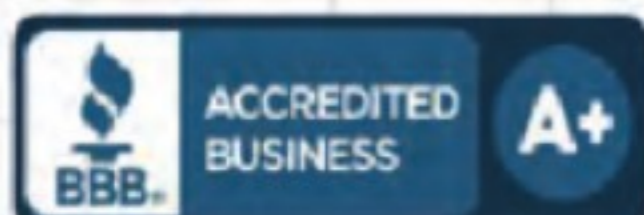
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The Five Facets of the DJ Business

WHAT WE ACTUALLY GET PAID FOR

By Matt Martindale

In essence, there are really only five facets of a DJ business that you actually get paid for. I know, I know, some of you are thinking “There are actually five? I thought there was only one: doing the show.”

Others may be thinking that five is too simple—there may be a couple of dozen in your minds. Nope. It’s that simple. There are only five:

- 1) Marketing and Advertising
- 2) Prospecting and Qualifying
- 3) Appointments and Making the Actual Sale
- 4) Preparation and Show Performance
- 5) Following Up

...then the circle starts all over.

I’ve created these five facets, similar to those the financial world uses for determining value earned and ultimately paying employees, partners, associates and fellow agents for commission splits. In the financial world, an equal twenty percent of the total revenue (i.e. commission, or maybe in our industry, the total contract price) is evenly split between each person for each task performed upon booked business. It’s certainly food for thought in our industry. (Okay, that may be controversial statement, but that’s okay. There has to be a degree of understanding, an open dialogue and mutual respect for each of these facets as part of a whole. So, let’s have an open dialogue...please keep reading).

Before we go any further, please note that I am talking about a DJ business—meaning you track your numbers, monitor expenses, carefully consider advertising as an “investment” (not just an expense you write off because you spent money on it, but rather, because you track it), you evaluate your prospect to sale conversion ratio, etc. You know your business. You know your client. You know your numbers. And, if you don’t, that’s okay – work on it.

FACET #1: MARKETING AND ADVERTISING

What is marketing and what is advertising? What is the difference? Why does everyone seem to throw sales in there too with terms like “sales and marketing”? (I will address sales more in the third facet). Okay, coming from a guy with a degree in business (concentration in marketing and a minor in economics, also drawing on my wife, Tami, with her degree in consumer science, basically buyer behavior), let me explain the true distinction. Advertising is merely creating and producing information for promoting the sale of your service. Advertising is just a component of marketing, like a single apple. Marketing is a lot more. It’s the whole category of fruit in the grocery store. Lots

of different things make up the fruit category: peaches, plums, grapes, pears, etc.

Marketing is thinking about your business in terms of actual and realized customer needs (not what you think they are) and their ultimate satisfaction, then creating a strategy to encompass public relations, full media planning (including social media), promotion (including advertising), pricing, distribution (not just geographically, but demographically too), sales strategy, market research, community outreach, and so on, to meet those actual customer needs. Marketing views the entire process of consumer interaction to discover, create, arouse and then satisfy those needs—from the consumer’s viewpoint.

The job of marketing is to direct your company towards specific groups of customers, then find that niche wherever, and however, you can, to profitably compete. Marketing creates the internal demand for the product or service (generating the desire in them to call, email or reach out), advertising (the information, in this case, is just publishing the phone number or website URL online.) Yes, they go hand in hand, and the desire is there, but the sale isn’t made—yet. Surely there is significant expense, time, effort and resources spent on things like websites, SEO, bridal shows, print material, magazines, etc to generate a lead.

FACET #2: PROSPECTING AND QUALIFYING

Your phone rings or an email comes in; now what? It’s a lead. A lead is nothing more than a person showing a general interest in your product or service (who hopefully provided some basic contact information for you to follow up with). This lead often comes from some sort of direct or indirect advertising: bridal shows, direct mail, referral, or other marketing efforts; essentially the lead came from a one-way form of mass communication from you to them, with the hope of driving more interaction. This is the top of the “sales funnel,” (see the illustration on the next page) and every inquiry (lead) starts here. A prospect is an interested individual, ultimately engaging in a series of communication with you.

This has to develop into a more personalized, two-way interaction. This lead, by now, has hopefully demonstrated that they are preparing to make a purchase decision and begun to do their own research. The neck of the funnel is now starting to narrow. This process of interaction to qualify your prospect happens through two-way communication, perhaps a chain of emails back and forth, phone calls or an appointment, so that you can verify intent, ability, and the real need for your product or service. You do this by asking lots of questions, as they build interest.

Qualified prospects are leads, who have been identified, who have the budget, the authority, the need and the right timing for your service.



Matt Martindale has been a professional DJ and MC since 1989, performing at more than 1,400 wedding receptions since then. Along with running his award-winning, multi-DJ company, Amoré DJ Entertainment (www.amoredjentertainment.com), he has accumulated extensive entertainment experience including training in audio production, sound engineering, lighting and design, improv comedy, voice over artistry, magic, and much more.

Moving a lead through the qualification process takes effort, time, resources and expense. Creating and using a qualification strategy to help you to discover those who have the greatest potential of profit, which also match your ideal customer profile, is crucial! Honestly, the last thing you want to do, is spend a lot of resources on people you really don't want to work with (because they don't meet your client profile), don't have the authority to make the decision, the timing is wrong, or there is no real need for your service.

This process, funneling a lead from prospect, to qualified prospect, then ultimately to customer, helps you determine where you need to focus your time, money, attention, and resources.

The key to successful prospecting? Keep a pipeline full of qualified prospects from one of three ways: 1) Get a bigger funnel; or 2) at least make the neck on the funnel bigger; or 3) make the qualifying process more efficient. (Statistically, over 80 percent of a salesperson's time, energy and resources are spent simply filling the top of the funnel, yet, funneling leads through the qualification process and making the actual sale is less than 20 percent of the actual result.) The process of prospecting and qualifying takes time, energy, and focus. It has an obvious monetized value in your business.

FACET #3: APPOINTMENTS AND MAKING THE ACTUAL SALE

Today's prospect is very informed during the entire buying process. They have a deluge of information instantly available to them online—whether it's good, bad, accurate, or just plain wrong. The sheer speed and availability of information has tainted one thing: the buyer's buying process. Speed seems to trump what they want, what they think they want, when they want it, and even the quality of information available—or has it? In our industry, is the customer (who buys) really buying peace of mind: a relationship and trust in you to make their event memorable; or are they simply making a transaction for somebody to push buttons, play a song and make an occasional announcement?

Going out on a limb here, but I'll venture to say that most DJs do not know who their ideal customer is, and certainly have not studied their ideal customer's actual buying process, their demographics or psychographics. (Demographics is the who; psychographics is the how, when and why.) We have.

Rather, most DJs probably dream of a high-paying, easy to work with client, but actually rely on a gut feeling in an effort

to deduce who they "feel" their prospect is, what they may need and when they are ready to buy. Translation? By not knowing, they "funnel" everyone into the funnel, and unknowingly use the "P" of price in the marketing mix (product/service; price; place; promotion) to determine when (and if) there is a desire to engage in the "partnership" for their event.

Here are a couple of secrets:

1) "Sell what your ideal client is buying, DON'T sell what you are selling!"

2) "Not everyone is your client!" Yes! It's okay to say no.

If you know who your ideal client is, and their profile, then you know what they are buying. If you are selling a simple transaction (i.e. you treat your services as nothing more than a person playing music, with some gear and a few announcements), then there's no need to set an appointment, because an iPod can do the same thing. Price then becomes the sole determining factor in the marketing mix (product/service; price; place; promotion).

If you are selling a customized service to craft a unique, once-in-a life-time, memorable event, then they expect an appointment. So, ask for it.

Now that you have an appointment on the books, generally speaking, one of two things will happen: They either show up or they don't. If they show up, then this is an opportunity to see if there is a good fit and to further qualify the prospect, assess needs, determine expectations, chat about perceptions, and gauge suitability for your service. If there is a match, and a "meeting of the minds," then



great: Sign a contract.

If they cancel the appointment, or don't show up, the question is why?

Simple. You have not earned their respect. You likely approached them in the same manner as many of your peers do and simply spent five minutes on the phone...almost as if the call was an interruption, only to respond by bragging with an impersonal overture about equipment, lights, watts or awards and a one-size-fits-all price. That's simply not enough. They want to invest in a fun, stress-free, memorable event, not just a transaction that they hope will go well. At this point, you haven't done anything at all distinctive to set you apart from other DJs, so they buy on price.

Honestly, at this point in the process, what have you done to WOW them? What does your marketing, follow up, and communication say about your service? Does it show you care? Does it show that you are genuinely enthusiastic about their event and

take it as seriously as they view their event? Have you honestly given them a reason to make the appointment? Put yourself in their shoes: Why should they make the appointment to meet you? What benefit do they have in meeting with you and why do they need to do it now? Do they really need to devote the time to get the information they need? In fact, what information do they need? Do you even know?

In the end, making the sale is really about learning specific tips, tools, tricks and techniques to lead prospects down a qualifying path against the grid of your ideal customer profile, all while building a trusting relationship to the point where they want to engage contractually with your service. If there is a match, they will willingly exchange their money for your service. If not, they won't. Keeping appointments, and making the actual sale is a vital to your ongoing business.

FACET #4: PREPARATION AND PERFORMANCE

Rigorous preparation is the key to success in many endeavors. It's also the foundation of consistently delivering an excellent performance.

A woodsman was once asked, "What would you do if you had just five minutes to chop down a tree?" He answered, "I would spend the first two and a half minutes sharpening my axe." Now let us take a few minutes and sharpen our perspective.

At this point, you've put out great marketing, qualified the lead against the grid of your ideal client profile, and have a signed contract in hand. Now, it's time to partner with your client to harness their event expectations to make it a full and abundant reality. It's a genuine opportunity to create a unique, one of a kind celebration specifically tailored to their vision.

The concept of "preparation" is to simply "make ready beforehand."

Athletes do it. Pilots do it. Musicians do it. Actors do it. All successful people do it. And so should you!

The idea of preparation isn't fun, easy or glorious. In fact, it's often hours upon hours of work spent with meticulous checklists, creating unique ideas and crafting special moments, then repeatedly perfecting and polishing a flawless performance. The preparation process may make you feel like you aren't getting anywhere, yet ultimate success comes from an unrelenting commitment to preparation and hard work. Take the story of basketball legend, Michael Jordan.

Michael Jordan was cut from his high school varsity basketball team as a sophomore. But instead of giving up after failing to make the team, Jordan used it to spur himself to greater achievements, practicing hour after hour on the court. "Whenever I was working out and got tired and figured I ought to stop," Jordan said, "I'd close my eyes and see that list in the locker room without my name on it, and that usually got me going again." He eventually made the team and led it to the state championship, then college, the pros, NBA championships and the Olympics, all because he vowed to work hard and always be the most prepared in his field.



Your commitment to preparation is really about planning for success. It's about establishing a state of belief and confidence in your abilities at the time of delivery because you know you are well-prepared. Meticulous preparation hones your focus on what you need to know and do in order to be successful at your event.

In 2007, I spoke to a famous golf pro. He asked me something I've never forgotten: "Do you know the difference between an amateur and a pro?" After I

replied with what I thought was correct, he said, "Let me make it simple for you: An amateur practices until he gets it right. A pro practices until he can't get it wrong!" When you prepare for your events, how do you prepare? Is it just to get it right, or so well you can't get it wrong when things may come up?

When hiccups come, and they will, the time spent in preparation allows you to be fully (and calmly) in the moment, allowing you to react without compromising the performance. (For more on this aspect of preparation, please see my article, "The Value of Improv Comedy" in the March 2015 issue of Mobile Beat, pages 56-58.)

Another world-class athlete said it this way: "I fear not the man who has practiced 10,000 kicks one time, but I fear the man who has practiced one kick 10,000 times." (Bruce Lee)

Preparation is done, and now it's show time! Time to shine and do what you've prepared for. At this point, the actual performance should be easy, because your commitment to excellence, evidenced by thorough, meticulous preparation.

FACET #5: FOLLOWING UP

Here's another secret: Good follow-up will double your closing ratio. When a sale is made, a trusting relationship is established and it is nurtured through follow-up. (If you are selling a transaction, then don't bother with this step). The fact is, that staying in "top of mind" awareness takes a thorough, tasteful, well-timed follow-up plan. Honestly, follow-up should never really end after an event. Following up takes time, money, and resources to do. It also helps re-fill the prospecting funnel with opportunities for repeat business or, better yet, qualified referrals with demographics similar of the ideal client who just experienced your work. To put it succinctly: Take great care of your past clients to get more clients just like them!

FROM FIVE TO THREE

So, where do we go from here? Simple. There are only five things you get paid for:

- 1) Marketing and Advertising
- 2) Prospecting and Qualifying
- 3) Appointments and Making the Actual Sale
- 4) Preparation and Show Performance
- 5) Following Up

Each is critically important! Each deserves a full understand-

ing and has to be worked on with intense focus, and, dare I say, deserves an equal financial consideration. In all my years of coaching, speaking, teaching and performing, I have come across three types of DJs using these five facets:

Some DJs put all their time, money and resources into marketing and advertising everywhere, but since they don't track where a lead comes from, how or why they buy, they end up booking lots of the "wrong" clients and doing the "wrong" events—because they don't know who their ideal client really is. It's a numbers game. Just book everything. Yes, the annual number of events is impressive but, because they perform any and every event for anyone, it leaves minimal time or effort for any honest preparation, imagination or creativity delivering what is often a lackluster, cookie-cutter performance. It's really nothing more than a transaction, then off to the next gig with minimal follow up, if any. Churn and burn, baby.

Other DJs are very good at prospecting and sales, but foolishly restrain their marketing and advertising, restrict their service area, or maintain a pricing strategy so tightly that they are using a straw instead of a funnel for leads. This makes them subconsciously feel they "need" to book every inquiry that comes in. The client feels compelled to buy, due to high-pressure sales tactics pushing much higher than market prices, wrapped in the belief that preparation and performance are all that matters.

Lastly, some DJs spend their time genuinely pursuing excellence, continually refining and improving all five facets equally,

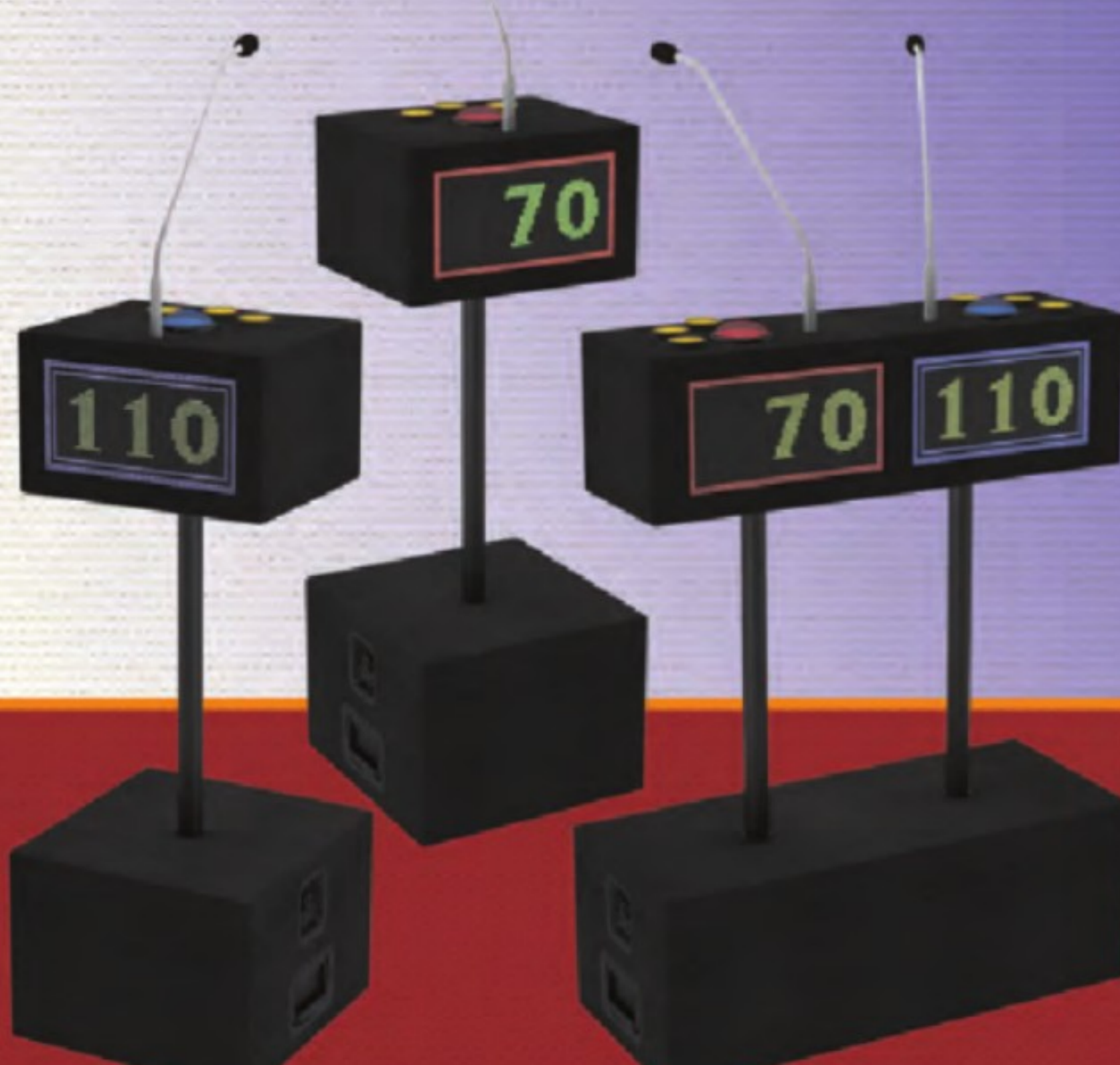
at different times, all the time. In this quest, these DJs seek out expertise and a multitude of resources from within the industry, and especially value input from outside the industry to gain different perspectives. They look for an ability to cross-apply what they learn, no matter where they learn it, and develop what works for them. (For more on this idea, read "The Art of Being a DJ: Creativity and the Mission to Deliver a Memorable Entertainment Experience" in the January 2016 issue of Mobile Beat, pages 36-39.)

I encourage you to explore each facet thoroughly. Each one has tremendous value. Each one should be treated with equal respect in your business. If you are already good in one area or more, that's great. Keep going and look for opportunities to improve in the others. Maybe you shine at the preparation and performance, but simply don't have time to market, prospect, sell or follow up, to do more than just a handful of events per year. Then the solution is to work with another owner who is good at those skills and proportionally split revenue based on the five functions actually performed. If you are good at marketing and follow up or sales, but mediocre at preparation or performing, then find a great DJ to employ. The key is to come together with a mindset of mutual respect and appreciation of each function.


Study and perfect these five facets individually, then put them together to make your business whole. **MB**

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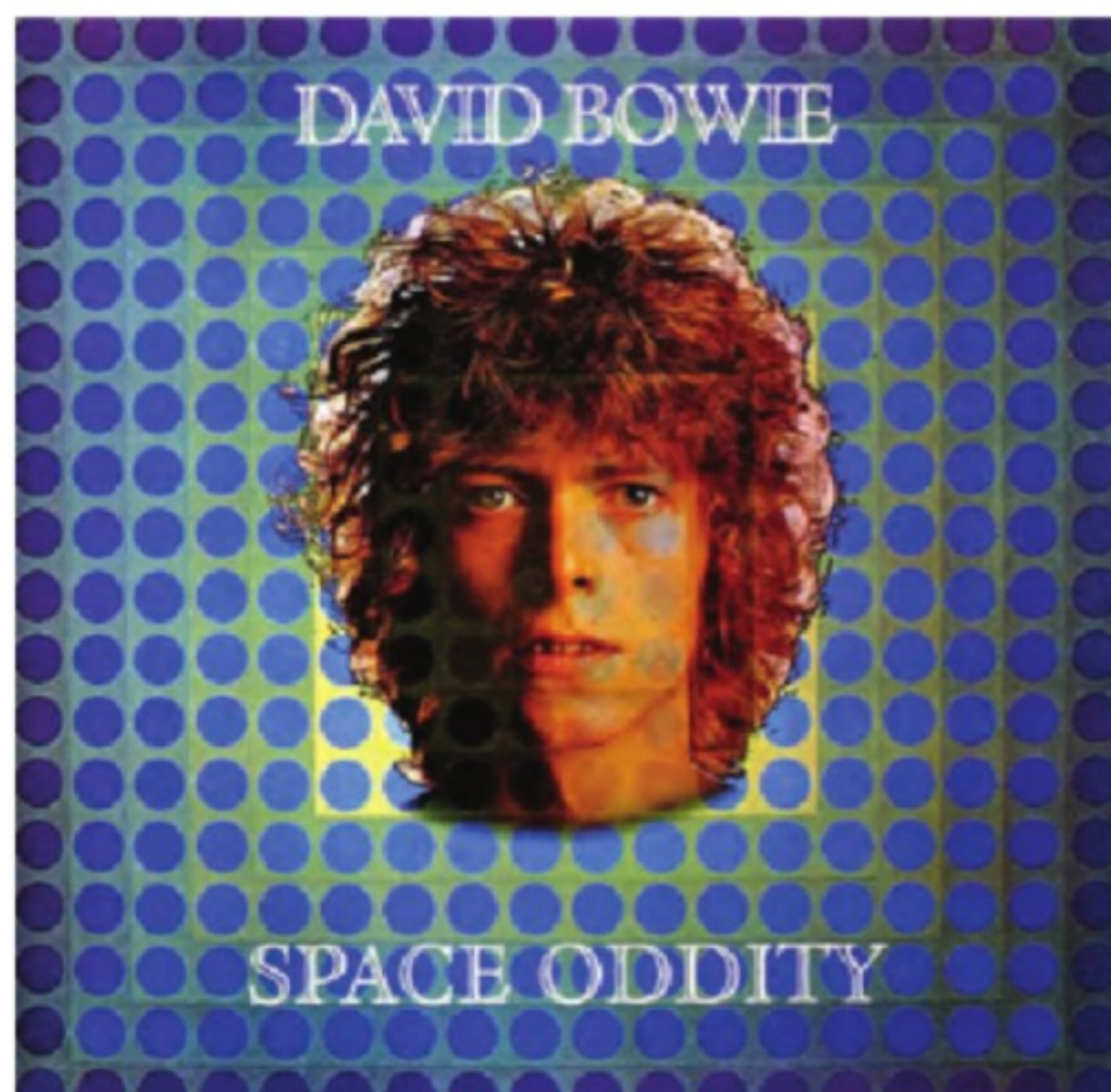
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Reflections of Bowie

IN HONOR OF THE FALLEN STAR, A THOUGHTFUL EXERCISE IN COMPARISON

By Mike Ficher



Even his name did not fit for his time.

Born David Robert Jones, the aspiring singer was coerced to change his name in 1965 due to the rising popularity of Davy Jones on the London theater stage. Yes, the same Davy Jones who would make a lasting impression as a member of the successful musical group and television show, the Monkees.

"Back in 1965, I seriously wanted a name change," David Bowie recalled. "The first attempt of several. This one was adopted for about three weeks. I even did a photo session for it. The name? Tom Jones."

So then, why "Bowie?"

"The name Bowie just appealed to me when I was younger," the musician said in 1974. "I was into a kind of heavy philosophy thing when I was 16 years old, and I wanted a truism about cutting through the lies and all that."

Bowie spent the 1960s trying to cut his swatch of the entertainment fabric without much success. Incarnations as a blues-influenced rock & roller, a hippy troubadour, and a MOR singer-songwriter, merited only minimal traction and no hit records.

Two decades later, after striking personas and crafting albums and singles that engaged pop culture curiosity,

fame, and record sales, nonetheless, Bowie would stumble at offering a convincing turn as a mainstream stadium-rock star, trapped in what he subsequently called "the nether-

world of commercial acceptance."

Does your career as a mobile entertainer bear any resemblance to the journey of, arguably, the most skilled conflator of musical craftsmanship and relevant imagery?

Where do you fall in the spectrum, metaphorically compared with varied personas of David Bowie?

Do you, like the London-born singer, take on many identities in your mobile entertainment adventures?

Have you actively embraced varying roles and identities as the technology and trends of mobile entertainment have continually altered the profession during the last thirty years?

Perhaps, a review of several of the critically-acclaimed singer and actor's stage personas might illuminate a connection.

MAJOR TOM

Bowie created Major Tom for the single "Space Oddity" in 1969, the year Neil Armstrong and Buzz Aldrin put human footprints on the moon for the first time.

Inspired by Stanley Kubrick's ground-breaking 1968 film *2001: A Space Odyssey*, Major Tom describes his space adventures to Ground Control while the astronaut sits in "a tin can, far above the world." How much of a chord did Major Tom strike? In 2013, astronaut Chris Hadfield sang "Space Oddity" aboard the International Space Station. The accompanying video recorded on the ISS has been watched more than 27 million times on YouTube.

Are you the strong, resolute soldier, steadfastly executing your client's desires and wishes through smooth launches and rocky starts?

Do you crave the adventure, relish the challenge, succumb to the allure, but, also, harbor mixed emotions at being away from your family for long and, at times, odd hours?



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at www.mikeficher.com.

ZIGGY STARDUST

The glam rock alien with the burst of crimson coiffure was created for the concept album *Ziggy Stardust and the Spiders from Mars* in 1972. Inspiration? Norman Carl Odam, better known as the Legendary Stardust Cowboy.

"He was half out of sci-fi rock and half out of the Japanese

of an emotional connection?

Does your stage presence project precision and elegance, the image of refinement and status?

JARETH THE GOBLIN KING

Even those who know little about Bowie are likely familiar with the artist's further foray into acting as Jareth the Goblin King

in the 1986 fantasy epic, *Labyrinth*. Bowie donned the infamous Goblin King wig and transformed into the mysterious character who fascinates Sarah (Jennifer Connelly) as much as the viewer. The crowning achievement? Magic Dance.

Are you the transformative performer who is able to elevate the seemingly mundane into memorable, the boilerplate into bliss, the temporal into spiritual?

When the entertainer costume is donned, does your personality elevate to the occasion?

These are just a few of the recently passed artist's personas, presented to spur some personal reflection. In what time and space do you fit in the complicated, ethereal world of David Robert Jones? **MB**

theater," Bowie said of the character, in 1988. "The clothes were, at that time, simply outrageous...Nobody had seen anything like them before."

Are you the cutting edge mobile entertainer, blazing a trail with the latest technology and hippest fads?

Are you always seeking the singular spin on the newest ideas, imprinting your own signature on the profession?

ALADDIN SANE

Perhaps Bowie's most instantly recognizable persona, Aladdin Sane sports fiery red hair and a lightning bolt painted onto his face. Created for the 1973 album of the same name, the name is a play on the words "a lad insane."

Bowie nicknamed the album "Ziggy Goes to America," referencing his earlier character. The lightning bolt was meant to represent schizophrenia, inspired by Bowie's older half-brother, who had been diagnosed with the brain disorder.

Are you the chameleon, morphing into whatever role your client needs? An entertainment jack of all trades, master of none...and faithful to most?

Are you willing to sacrifice a market niche to cast the biggest net over the most number of potential clients?

THIN WHITE DUKE

The Thin White Duke was born in 1976, primarily for Bowie's album, *Station to Station*. The character was heavily inspired by Bowie's Thomas Jerome Newton character in the film *The Man Who Fell to Earth*. Wearing a simple and impeccably stylish, cabaret-style wardrobe, consisting of a white shirt, black trousers, and a waistcoat, the character was a cold, hollow man ("ice masquerading as fire"), whom Bowie described as "a very Aryan fascist type—a would-be romantic with no emotions at all." Are you the financially-driven processor, coolly, efficiently and effectively executing your gigs, absent the gnarly confines



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A Most Triumphant NAMM Report

By Scott Jarema, Dan Walsh and Ryan Burger

For everyone involved with music-related technology of any kind, the first few months of the year provide opportunities to see the latest innovations in person:

first at the Consumer Electronics Show (CES) in Las Vegas, then at NAMM, the big music gear show in Anaheim, CA. And for all DJs (not just "reporters"), the Mobile Beat Las Vegas event, this year in March, is the best way to check out the newest DJ products, all in one place at one time.

CES

Before we look at the goods from NAMM, let's take a glance at CES; it's a chance to see the latest tech for business or life in general. DJs tend to be gadget hounds and Mobile Beat publisher Ryan Burger is definitely one of them. At CES, along with 175,000 other attendees, he visited several companies from the DJ industry, including inMusic, showing their Ion line of consumer products that touch the DJ realm (Numark and Denon DJ are for pros); friends at IK Multimedia who introduced Ryan to FloRida, and many others.

But Ryan reports: "My favorite product was something I go through regularly: a durable iPhone charger from **ToughTested**, the **Power Share Charger** that is great at charging smart devices like my iPhone and iPad at the optimal speed, via some



cool proprietary tech buried in the hardware. Pair that up with their durable braided iPhone cables and I've got my ultimate charging system. I've used Apple cables and lots of other cheap replacements, but have NEVER had one handle hard knocks as well as this cable and charger system." ToughTested also offers battery packs (even solar ones), car charging systems (with that same cool technology), noise-canceling headphones, a full line of audio cables, and more.

Other cool new stuff at CES included drones, bigger TVs, new higher-def BluRay

players and much more. But the real excitement for DJs comes about 10 days later at NAMM.

NAMM

This year, the journey to the National Association of Music Merchants (NAMM) show in Anaheim, turned into what we dubbed "Ryan and Dan's Excellent Adventure," where we hopped around Los Angeles, including a stop at Scratch DJ Academy LA, the ADJ complex, and some fun on Hollywood Blvd., then a couple of crazy days on the NAMM exhibit floor.

At Scratch DJ Academy, Dan and Ryan got to meet up with product specialists (see DJ Karla with Ryan below) and management from Hercules as they showed us their new DJ controller, the P32 DJ. When paired with DJUCED 4.0, their latest software, it becomes quite a creative DJ tool. Check out their demo videos online, and look for a review in an



upcoming issue of MB.

Later we joined a horde of dealers at the ADJ facility on Eastern Ave at an open house, and got a tour from ADJ Marketing Director Brian Dowdle. The sheer size of the operation prompted first-time visitor Dan to say, "Whoa, dude."

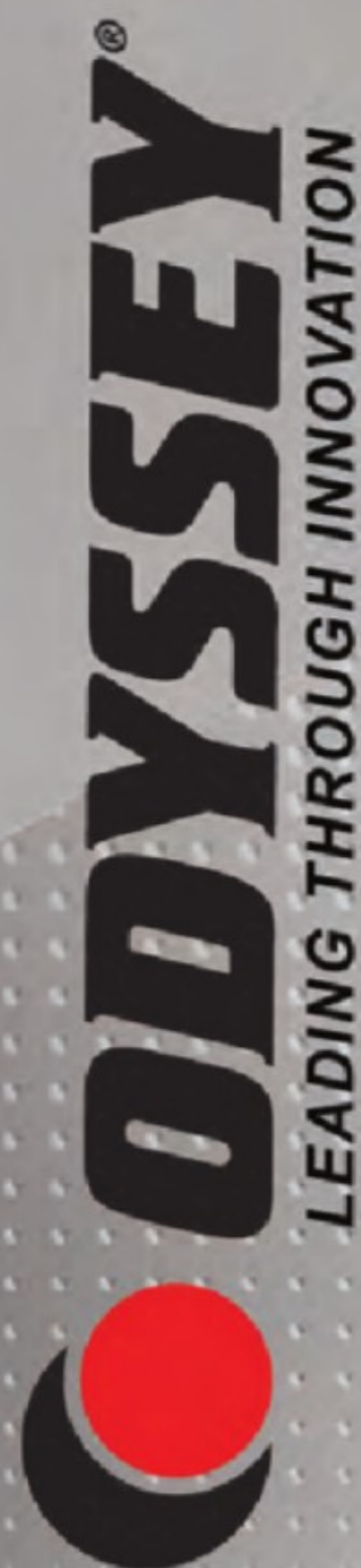
(Next stop on Ryan & Dan's Excellent Adventure was some fun, before the following day's non-stop work, at the TCL (formerly Grauman's) Chinese Theater in Hollywood—



the one where they do all those premieres—for a 3-D screening *Star Wars: The Force Awakens*. Again, all we could say was..."Whoa.")

Another NAMM highlight that all MB reviewers are now begging for was the Denon MCX8000 Stand-Alone Controller, their new flagship product (above, top). It does away with the laptop entirely, relying on its embedded Engine software for playback, audio control, organization of playlists and seamlessly adding onboard effects. It also features Denon's legendary "built like a tank" construction.

Smithson Martin added to their Emulator series with the debut of the KS32 (pictured above, bottom, over its hefty Elite brother, demo'd by Cody Myer), a mobile DJ-centric version of their transparent capacitive multi-touch display system. It allows you to emulate (thus the original name!) just about any MIDI-based DJ control app on a large touch screen.

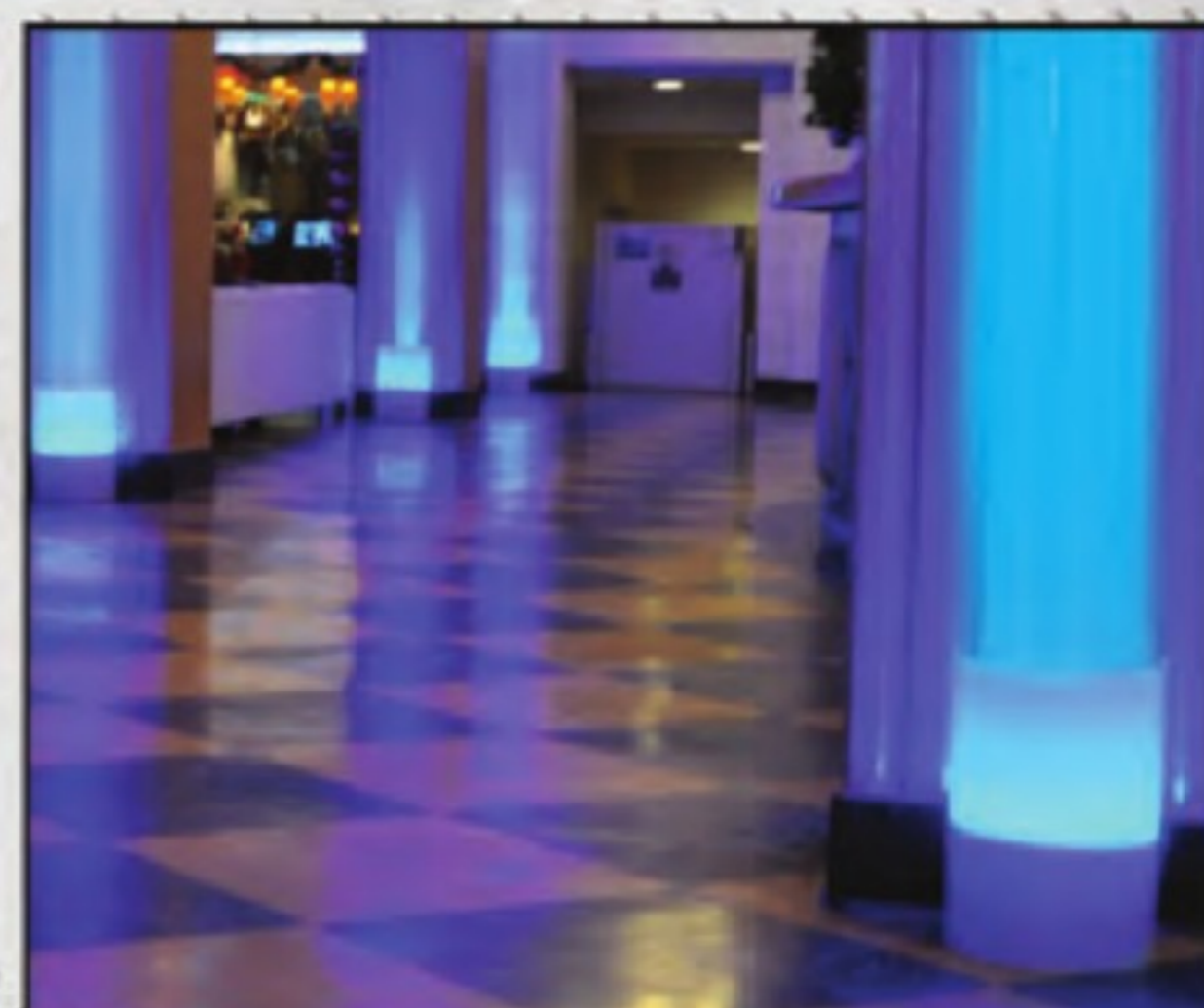
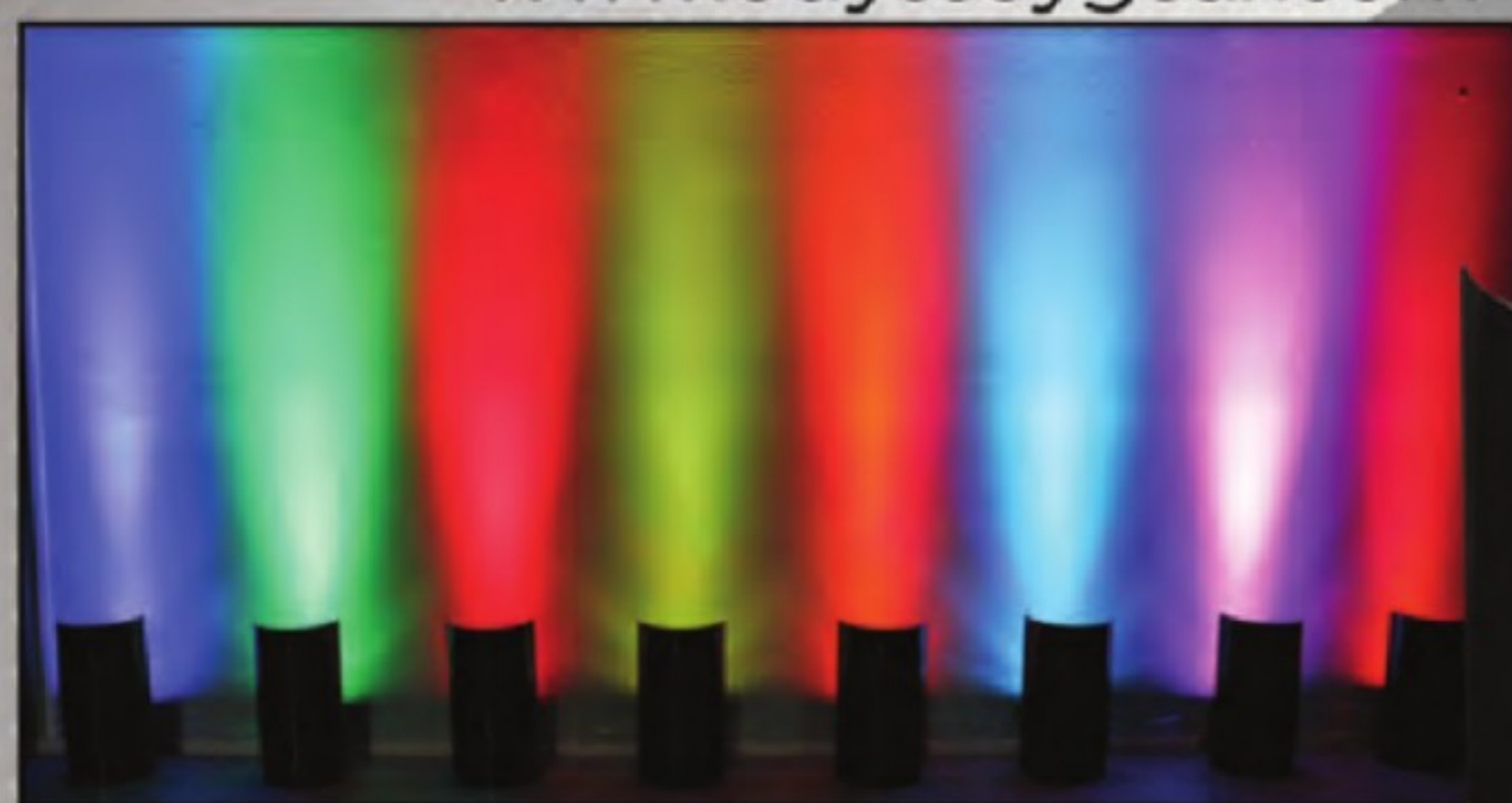


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This is for DJs who want to perform with a "larger than life," incredibly cool-looking controller. Look for more on the KS32 in Mobile Beat soon.

In the realm of sound reinforcement, both Yamaha (with its DXS18, shown above) and Mackie (with the SRM1550) hit us with powered subs that will be reviewed soon in MB. All you big event DJs, take notice! Mackie also took wireless PA mixing to a new low—in price and difficulty—with their ProDX mixers (shown to the right), designed to use iPhones as their brains and control surfaces.

For those looking to update their wired mic workhorses, EV unveiled the new ND Series, a successor to their popular N/Dym Series.

Part of the way through the NAMM adventure, Ryan and Dan met up with newer MB tech writer Scott Jarema, who was at his first NAMM and was clearly blown away by the sheer magnitude of music tech he was hit with. (One more time: "Whoa.")

A new pair of eyes is always welcome when it comes to covering NAMM, as the



veterans tend to get tunnel vision for the standard slate of DJ gear makers. Scott



tracked down an interesting entry from one of the many Chinese companies on-hand, the P6U-2 Flat Panel PA Speaker System by Soundking. It's an active system that features Bluetooth connectivity and media card playback.

The most intriguing new audio offering we saw (of course, in a 10'x10' booth tucked away in the "Arena"—what

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used to be a kind of back room where NAMM would hide lighting DJ gear companies back in the days before DJ stuff was completely "cool.") was Arria.Live. (Just type that into your browser and see what happens.) This truly revolutionary system replaces mic and speaker cables with a CAT-5 network, substitutes "smart" mics and speakers, and adds iOS device control, greatly simplifying setup and troubleshooting. (Mic and app pictured to the right.) Look for Scott's review of this system in an upcoming issue.



Providing that essential support for both sound and lighting, Odyssey Innovative designs was showing new White Tripods, cases with cool lighting, and many other DJ-centric products.

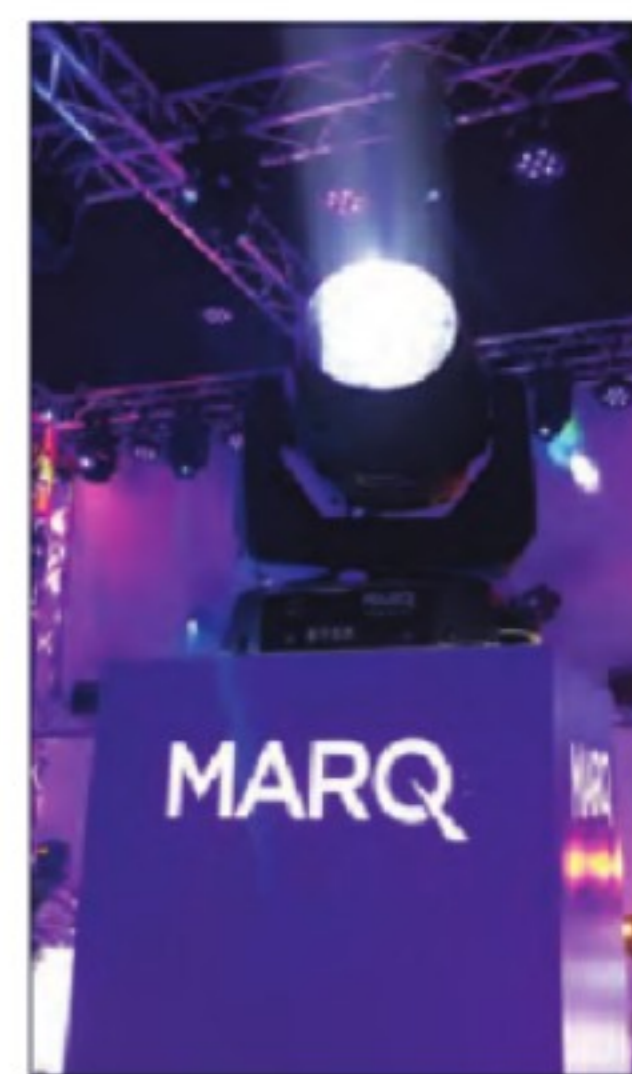
In the lighting arena, there were several newer players in the mix, such as Omez, Rasha, along with stalwarts OmniSistem and Blizzard, and industry big shots ADJ and Chauvet DJ. Chauvet DJ presented the next step for the GigBar, the GigBarLT, and for those of you need a light saber in your show, they had the Freedom stick. ADJ's newer XS series was getting attention, as well as the Stinger 2 wide-spread effect. Back on the audio side, American Audio's VMS 5.0 is an update many DJs have been waiting for since the 4 series several years ago.

The inMusic family of companies also showed off it's new lighting division, Marq Lighting. The company's big innovation is the use of a consistent "operating system" between their various products, to

make programming a lot easier. Look for more on Marq soon in MB, as we get our hands on a couple of their pieces.

BTW, a little side note to all the big-time lighting came from a start-up called StompLight. Mainly for musicians who want to add a personal light show to their guitar pedal board, it's also something a DJ could use for an intimate gig.

All in all, it was a most triumphant trade show experience. Go online for a lot more on NAMM, and stay tuned as we report back from Las Vegas, as many companies debut their products to actual DJs this month at Mobile Beat Las Vegas. **MB**



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Spinning with B-Side at DAS Audio

TALKING DJ TECH EVOLUTION WITH DARRIN “B-SIDE” YOUNG

By Ryan Burger

Darrin “B-Side” Young has been “in the mix” of the DJ gear world for 30 years, and has been an influential member of the DJ/pro audio industry since around 2001. I had the opportunity to sit down and talk with him in Miami this fall, and also get a tour of the DAS Audio North American headquarters.

DAS Audio is a high-end speaker company based in Spain that is entering the mobile DJ arena with its new Vantec line of speakers (see our review in the December 2015 issue, p.54), as well as several others, such as the Action series.

“Well, I officially say I started DJing in 1986,” says Darrin. “But I caught the bug long before then. I would say that the first time I can remember being fascinated by music or by a record was the Fisher Price Show and Tell—remember those? Where you had the little bing and the slide and then the screen would change, and the record would keep spinning, and read you the story as a kid. And of course being the musically inquisitive child, I found a way to stop the record at the bing, and back it up, and go back and forth. I would say that’s my unofficial beginning. But officially I started a business in 1986 and said DJing is definitely for me.”

Darrin describes his first DJ rig as “a typical Frankenstein mix.” He would collect whatever items relatives or friends were getting rid of and fix them. “So I had one Gemini belt-drive turntable, one



Technics belt-drive turntable that actually had a pitch control, and I also had a Radio Shack Realistic mixer.”

Over the next 15 years Darrin got more deeply involved in the DJ industry, and in retail with Mars Music and Guitar Center. Working up the line at Mars Music, he was brought to their headquarters and as a technical writer. Then Trackoman Industries (a major player in the 1990s and 2000s, bringing in lines such as Next, Coemar and Stanton Magnetics) found him. Stanton Magnetics again used him as a writer who knew the DJ industry.

As a traveling DJ crisscrossing the world, on many occasions, Darrin suffered the loss of music crates. These unpleasant experiences provided a background for his later role in pushing DJ technology forward.

“I’d come back home and there’d always be a crate or two missing. So when I was working with Stanton in the early days, I guess it was around 2001, I was hearing about this revolu-

tionary new 'timecode,' kind of like a magical record, so to speak. Because back then the people who were developing it weren't really DJs. And the DJs had really no idea or couldn't fathom the concept of trying to use a computer as a part of the DJing.

"And this was before the platter became a necessity on a CD player. You just had a jog wheel and a play button and a pitch control, if you were lucky. So to think you could integrate the digital and the vinyl together was just something almost unheard of. And when I heard rumors of it, we began speaking with the CEO at the time for Stanton and said, 'Hey look, we heard about this thing. We were privy to an unveiling or a private meeting about it. And lo and behold it was not an urban myth; it was actually something you could possibly use.' So it was called Final Scratch. And it was a Dutch company called N2IT."

Thus Darrin had a hand in bringing some revolutionary tech to the DJ world. But getting back to his own story, he continued with the Stanton Group, having his hands in KRK and Cerwin-Vega, product development, marketing and a lot of other things. Ultimately, he decided it was time to get back to Miami.

"[DAS Audio]...we're family owned," Darrin explains. "Everything's made in Valencia, Spain, and still owned by the same person who founded it in 1971. And being able to meet that family, and meet all of the engineers, and actually going to Spain to see the manufacturing process. I mean, I had been to factories before. I've been to China, I've been to Japan; I've been all over South America, factories and whatnot. But DAS had something special going on."

With Darrin being in the thick of the DJ tech world, I asked him about other cool technology that may be coming down the pike for DJs looking to perfect their performances and mixes.



"I think the 'stems' concept is one of the first steps I see towards being able to create music on the fly as producer, but using, strictly using the tools that a DJ would. Now, with modern music production, everything's done in what used to be called 'beds.' You'd have a bed track of music. And that would be kind of broken down into, okay you have the bass line, and then you have the keys, and then you have the drums, and then you have the vocals, and then you have some effects.

"So most of the music that was being mixed would be grouped into those types of segments. And now with modern production it's a lot easier for a producer to say, okay I finished this track, it's a great track, I'm going to release it, but then I want a friend of mine to remix it. So I'm going to give him the parts and the pieces, so here's the drums, and here's the keys, and here's the vocals...and allow him to remix it.

"Well, now guys are actually releasing their stems, or collections of those song parts, and DJs are now DJing as producers, doing on-the-fly remixing. So it's kind of like a live DJ production crossover. And I don't want to confuse it with the Ableton approach because that's what a lot of DJs were already doing prior to the stems. They were doing things in Ableton themselves, kind of creating those beds or those stems themselves... Pretty soon you'll be able to get stems of a Top 40 track and play those bits and pieces live, and actually restructure or remix live, using the technology that's out there, whether it be a turntable, or a controller, or just your computer."

Darrin left us with some final words for DJs: "...Half the time I still feel like a kid with some of the technology that's out there.

And I've helped create it. It's just...I always want to learn more. I'm never going to rest with what the status quo is. Because the more you learn, the more prepared you can be, the better you're going to look in front of people, whether it's five people or 5,000 people. You want to be flexible, you want to be creative, and you want to be prepared."

Check out www.b-side.biz for more on Darrin, and www.dasaudio.com for info on the company's offerings. **MB**

This article hits on only a few of the highlights of this fantastic interview with Darrin "B-Side" Young. It was one of the more interesting interviews I have done with a DJ industry pro, due to the variety of influences and involvements Darrin has had within the industry. Check out the Digital Edition of Mobile Beat for the full audio of the interview, at www.mobilebeat.com.

Serving Clubs and Couples in Western Canada

SASKATOON'S TRYSTAN MEYERS

By Ryan Burger



Canadian disc jockey Trystan Meyers (aka DJ Anchor) grew up as many eventual mobile DJs do, DJing his high school dances because he had the biggest collection of CDs and records, and a talent for the stage. Trystan's DJ journey then led to working with a multi-op for a few years, and then to a "real job" as a radio DJ.

Trystan fills in the details: "I was a radio broadcaster, music director, mix show DJ, and drive host at a Top 40 station for six years. Did some work in rock radio for a couple of years and then came back and finished up my about 10- or 11-year career

in radio. Really put my foot on the gas with the mobile DJ company and the club world kind of simultaneously."

Then a unique opportunity came up for him to get on television as the music guru on broadcast television. Five years in now, he's got a ton of things going for him.

"I do a music segment on actual real live TV, not a community channel," Trystan explains. "It's pretty cool to have a music segment that just talks strictly about new music and music videos and pop culture around artists and things like that. We talk about the iTunes Top 5 of the week, whether it's hip-hop, rock, or country, every week. So it gives the viewers a good idea of what's popular."

"It's branded [with me] as the music guru. So some people call me that. So it's a good opportunity to do some extra marketing and branding to a different audience. It is a morning show, so it's probably skewed a bit towards some of the older demographic, not your 19- to 22-year-old brides; more of your maybe late 20s to early 30s, which is great."

His company, Armed with Harmony

Music Services, is based in Saskatoon, Saskatchewan and sends out thirteen talented disc jockeys covering the southern portions of the provinces of Alberta and Saskatchewan, in Canada's western half. Additionally their club placements include a lot of the nightclubs and pubs in the city. Trystan likes that there the drinking age is 19, and says "It's good to get those kids when they're young and they see us in the club...and [they] say that's what I want for my DJ for my wedding." His DJs definitely add a club style to many of the weddings that they do.

"We actually do a lot of weddings where it's a little bit not typical," says Trystan. "They really want not necessarily bar music but definitely party music. They understand that mom and dad get the first hour or so of the classic rock and the oldies and stuff like that. But they really focus on the music with us and we're almost to a point where they're demanding beat mixing and some scratching and some stuff like that at their weddings, because they just know what our team is capable of."

The service is what gets Trystan's DJs



the weekday gigs and weekend gigs. His job is to work with the properties that he has DJs in, and make it so they don't have to worry about "a diva DJ who wants to play the music this way or that way." Because of this, his company works with 70 to 80 percent of the clubs in Saskatoon directly.

"We've been able to really work with them to figure out what they want for their club and then pass that off to our DJ and really work with them to get that formula down. And it's just more peace of mind. We're never going to leave them high and dry. We know in the service industry that servers and bartenders and all those people back out all the time on these venues and we really use the mentality that we will always have somebody for you. You know, different seasons change and they like the fact that if they do get one of our DJs and maybe don't love him, that there's another guy waiting in line that they can try out and they're not going to have to go through a whole interview process and things like that.

Trystan also has Chris Lawrie (aka DJ Haywire) who Trystan says is his clone. The two of them run the business and then work with their team of 20+ DJs with four to five of them being full-time operators. The rest of them work nighttimes and weekends for Armed with Harmony. According to Trystan, their position as a major player in their market is due to the training of their DJs.



a gay bar; one night is at an upscale lounge; one night's at a college bar; one night is at a pub; and one night's karaoke. So his skill set in the last year has just totally developed and he's going to get a good number of our

think just for DJs in general, don't be afraid to go outside of your comfort zone. That's where you're really going to develop skills. Try something. If you're only into electronic music, don't be afraid to play some retro nights or learn some old school hip-hop or go try and play a country night and it really will expand your horizon as a DJ because definitely, the older you get, your gigs are getting more skewed to a certain direction. You're going to probably end off your career doing mobile and weddings. So to have those skills and grow them early is definitely going to make you a more valuable asset.

"And I think just with us, we usually have two main things. Our company really focuses on integrity and accountability. That's what we really focus on with our team of DJs. Integrity being just to do the right thing and it will come back to you tenfold. If you're going to be late or something like that, call the client and tell them.

"So it's just really being a good wholesome person, telling the truth. Just simple, basic, Golden Rule 101 type of stuff and it's really provided peace of mind to our clients and it's really given us room for a small error. And if things do go wrong, people are forgiving because they know that we're going to take that accountability and show that ahead of time. So I think it's just building that trust.

Go to <http://armedwithharmony.ca> to find out more about Trystan's company. **MB**



Many of the DJs would like to go full time, and Armed with Harmony's goal is to help these DJs attain that goal. But many are happy working another job during the week and being weekend warriors.

"One guy in particular," notes Trystan, "he's playing five nights a week: one night at

gigs because no matter what the situation calls for, he's ready. He's good to go as far as music programming, different crowds, things like that. So it really shows that the guys who want to put in the work and the time can really rise above and do this."

What advice does this successful DJ/owner have for his fellow entertainers? "I

Making a Mark in South Florida

MAX WEINBERG OF BLACK TIE ENTERTAINMENT TALKS ABOUT STANDING OUT

By Ryan Burger

Max Weinberg got into the DJ business like many of us, having an interest in music and itching for an opportunity play it for people. Now after more than twenty years in the business, he is part of a fantastic DJ operation that serves 500+ clients a year in the Fort Myers, Florida area.

DJing, in a little bar, at the tender age of 16. They kind of snuck me in the back door, because I used to go there and bowl. But I was always drawn to the DJ who was always playing—oh geez—back in those days, records and whatnot.

"And I just kind of hung out more there, watching him, then doing the actual bowling and learned and watched and just kind of progressed; spent about two years there. When I was 18, we had bands come through the bowling alley on Friday and Saturday nights, and there was an agent that came in with his band and saw me DJing on one of the breaks and said, 'Hey, I want to put you at different location. Would you mind coming to take a look?' And that place was Sanibel Harbor, Sinister Resorts back in the day, and I took that club from, like doing nothing, to kind of exploding."

Max has the energy of a wedding DJ combined with a club disc jockey's musical savvy—the result of all of his years of experience. How did he get there, and then successfully expand beyond being a solo act?

"I apprenticed for a while, working a gentlemen, here in the town. I spent about two years, kind of once I got on my own, as far as doing weddings and whatnot, leaving the club scene, I still kept a residency and did some stuff here and there. But I did mobiles for a while and started branching out, because I found out that multiple people, multiple couples, multiple clients, they wanted me, they wanted my brand and my product. So then I began the intensive search of trying to replicate myself and trying to make myself do three parties at one time. Obviously, you can't do it all yourself. So I brought an assistant on and then we kind of groomed him to become the next me, per se."

As we have shown in this series of ProDJFiles and in Mobile Beat overall for the last dozen or so years, that is one of the two primary ways that DJs typically develop their

businesses. They either maximize themselves on gigs by raising their rates and possibly reducing the number of events they do; or they set out to find "the next me" as Max did. He went to some of the experts in the industry that he has gotten to know and learned everything from them that he could.



But let's get back to the beginning and Max's desire for an opportunity to play music. In his case, he actually got smuggled into a bar under age because he knew the right people.

"Well, I got into this business at a relatively young age," explains Max. "I got my humble beginnings, in a bowling alley,

Max says, "That's really one of the biggest challenges now and I've learned so much from, Mike Walter and Jason Jani and those people that are really kind of the pioneers in the big multi-ops trying to increase the brand, but yet, still keep the quality that you want to give to your clients, because you're really only as good as your weakest link. And you want to make sure that you're putting that quality out every weekend. So training and training and training is so important."

The great thing about this industry is that there have been so many successful DJs that are willing to share their ideas, usually with people in different markets. Max pointed out that much of the time what works in one market doesn't always work in another. He also consulted with Joe Bunn who tag-teams with Mike Walter on the PHDJ Workshops, who has had success with different methods in the Carolinas than Max has in Florida.

But Max still learned a lot from Joe and Mike and many others that has helped him build his business. He and the DJs at Black Tie Entertainment have used this knowledge to differentiate themselves from the competition in their area.

"There are many companies out there that are so similar," says Max. "But we like to sell our experience. We like to sell the overall package of why we've been in business for 20+ years here locally. I mean, it's paying attention to detail. When you're about



to do the best man's toast, does that best man have a glass of champagne? Does the maid of honor have that as well? I mean, when they go to toast and say, "Hey, let's raise a glass to the bride and groom." Do they have that glass?

"[Remembering that] these clients can go out and hire a Craigslist DJ if they want to—we would obviously prefer they don't. However, but educating them on the phone about, you're about to do your cake cutting, is there a knife there, is there a fork there, is there a plate, is there a napkin, for you to wipe each other's face, when you're feeding each other cake. It's little details that there's so much that goes involved. I'm going to go out to Peter Merry's conferences and sales class, here in July coming up; excited about that, because of the professional process of taking them from the beginning to the end.

"There are so many little nuggets that couples just kind of don't think about, that we as entertainers, we as DJ companies, we need to lend that experience to the bride and groom who might not be thinking of the fine details. I mean there's just so much stuff that you can do to separate yourself and really sell your experience and sell the way you pay attention to detail. And that, right there, should raise your prices two or threefold.

Check out more information on Max Weinberg and Black Tie Entertainment at BlackTieEntDJ.Com . **MB**



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Walking the Walk

ADVICE FOR DOING A VENUE WALK-THROUGH

By Scott Jarema

One of the many challenges we face as mobile DJs is dealing with the variety of venues we are asked to perform in. From banquet halls to boats, we are often asked to perform the impossible while looking like the professionals we are. One good way to avoid any last minute frustrations before setting up at an unfamiliar venue is to do a proper walk-through prior to the day of the gig.

A walk-through gives you the opportunity to get the “lay of the land,” so to speak. It allows you to note the locations of doorways, electrical outlets, aisles and your workspace, as well as to get a general idea on the set up of the event. It affords the opportunity to plot speaker and lighting locations too. A walk-through also allows you to identify any trouble spots that could arise during the event and provides an opportunity to bring them to the event coordinator or client’s attention so they can be addressed. One example of a “trouble spot” would be the placing of tables too close to your speakers. You already know this will be a source of volume complaints from the people sitting there, but it can be overlooked by the event coordinator or client because your speakers aren’t in place yet. I once had a late booking for a New Years Eve gig and it was too late for a walk-through. The client wanted my speakers placed right next to tables on each side of the dance floor adjacent to my setup. I knew it was going to be a problem and brought it to their attention. They had already finalized the table setup and couldn’t change it. Needless to say I had to find the delicate balance of having it loud enough to keep the dance floor packed while not upsetting the guests sitting at the tables next to my speakers all night long. Had I been able to look at the set up prior to the event, I would have been in a position to suggest an alternate arrangement.

During any walk-through, I like to note the location of



doors and other high-traffic areas that might cause a trip-and-fall situation should I need to run a cable across it. If you find you have to run cables across doorways or aisles, you need to make accommodations to secure them or you may be liable for any injuries caused by loose cables. I always have on hand some gaffer’s tape to tape down the cables, or I will use a cable cover. A more attractive option would be to use mats to cover them. Most venues have mats that will match the décor, or you can bring some yourself. It’s a good idea not to place your speaker stands too close to an aisle or doorway either, or you may find a guest accidentally knocking them over.

Another item to cover is the location of the electrical outlets. Most banquet halls and wedding venues will have a stage area that will have power, but you may not be so lucky if you are doing a house party. You may even be asked to set up in an outdoor location far away from electrical outlets. This will allow you to plan accordingly with additional extension cables and power strips. I did one gig on Catalina Island where I had to use a portable generator! It’s a good idea to take notes of where outlets are located away from your booth to accommodate powered speakers and lighting. Now is also the time to determine if they are working or not. If you suspect they are not, speak with the venue manager or event coordinator to confirm that they are. You could always carry an AC receptacle tester with you to check them yourself. They cost around \$10.00 at most hardware stores or online. You also want to ask if they are on a switch and where that switch is located. Knowing the location of the breaker panel that services the outlets is good idea too. How many of us have done a gig where the breaker tripped and spent the next 15 minutes looking for the panel?

To avoid any misunderstandings, I always note in my contracts what my electrical requirements are and specify dedicated outlets. This gets it down in writing and avoids any last-minute confusion. The last thing you need the day of the gig



is to fight with the videographer or photographer over outlets you assumed were for your equipment. It's good to have a copy of the signed contract with you just in case.

I know some of us have had the opportunity to do events aboard private and dinner cruise yachts, which adds a new dimension to spinning an event. You often get to enjoy an afternoon or evening on the water and get paid for it. How great is that? Yachts have their own peculiarities though, and as with land-based venues, similar preparation applies. A note about power on yachts vs. land based venues is that they usually get their AC power from generators that are running below. These generators may not always provide a steady source of clean AC power like you are accustomed to on land. They may also have limited power capacity, so I like to arrive extra early to speak with the captain or engineer to discuss power requirements beforehand get clear on any limitations. It's recommended you at least run a surge protector when doing events on a yacht. If you run a power conditioner, that is even better. Extra care must also be taken with speakers and your gear aboard party yachts. Since they are in motion and may move abruptly when docking, you want to ensure everything is well secured. You will have guests at your gig that may be uneasy on



Scott Jarema got started as a mobile DJ in the late 1980s after high school and into college. Between gigs, he works as sales manager for a marine electronics firm in Marina del Rey, California, where he currently resides. An avid sailor, he has written for boating related publications, and has also held a DJ residency at the California Yacht Club. He has had the pleasure of spinning gigs on Catalina Island as well.

boats. They may trip on, or even worse, instinctively grab a speaker to steady themselves. One recommendation is to place them on the deck, (floor) or secure them with Zip Ties or straps so they don't fall in unsteady conditions.

If you are a DJ who likes to spin vinyl, this type of venue poses additional challenges too. Be aware that engine vibration and sea conditions on smaller yachts may cause

your needles to skip. If you have a controller or CDJ based setup, you may want to bring that instead. Years ago, before digital, I had to tape coins to my tone arms to keep them from skipping while spinning a gig on a boat.

Even if you don't have to meet with the client, and it's feasible, I recommend contacting the venue and ask to view the space. Not only do you come prepared to your gig, it allows you to meet the staff and forge working relationships for any future event you may book there.

A proper walk-through can help you be truly prepared for any gig. My philosophy when loading out for a gig at any unfamiliar venue is, "Better to have it and not need it than to need it and not have it". **MB**

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The Disaster File: Don't Let This Happen to You!

By Stu Chisholm

From the Department of “Write What You Know” comes this issue’s tale of woe: the unexpected setback known as computer failure. No, I’m not talking about a laptop deciding not to work at a gig, but the backbone of our home base: our studio and office computers. First, I’ll tell you my sad tale, and then the many ways you can avoid being in the same position.

NOT SO HAPPY HOLIDAY

It all began a few weeks before Christmas...

Working with my studio computer, which had been referred to as “Bigass Pentium” since it was built in the late ’90s due to its enormous bulk, I decided to cap off the workday with some maintenance: software updates, an antivirus scan and a quick restart. It was at this point that the “fun” began: boot failure. Not only did it refuse to boot, but would not even go into safe mode. Something very big was very wrong.

To be honest, although it was very inconvenient timing-wise, I saw this as a bit of an opportunity. The old beast had been having its parts swapped out for decades, and the putty-colored ATX housing looked like a relic, despite updated drives and other hardware. It was time for an upgrade. So, to keep this story short, my tech guy and I took a trip to the computer geek HQ known as Micro-Center, picked up a more modern chip, motherboard, RAM cards, a much smaller, yet feature-packed case, then headed back to my home studio to build us a new beast...with as many drives from the old computer as we could filch. A new solid state drive is now the boot drive for this new bad boy, and we were able to



rescue all of the data from the couple of drives that would no longer fit into the box. Mission accomplished! Little did I know, this would be a prelude to the real disaster.

WINTER ARRIVES

Contrary to popular lore, Michigan winters have been fairly tame over the past few years. This year has been about the most docile one yet! So when the night of the ice storm happened, I wasn’t too worried. It looked like it was going to pass without incident. That night, I finished my work and headed off to watch some TV, and that’s when the lights went out for the first time. It was brief, with power returning in less than five minutes. Neither computer was on an uninterruptible power supply, because my old ones had failed and I hadn’t yet replaced them. (It was in my budget and on the calendar!) I really wasn’t worried, because the new computer was programmed to stay shut down. It performed as advertised.

My office computer was another story. While it sits maybe a foot or two away from Lucy, my studio computer (it glows a sinister red, so I named it after Mr. Deity’s sidekick), the office box is programmed to come right back on when power is restored. From the next room, I heard it play the familiar login music. My TV program was back on, so I ignored it. Then the power cut a second time.

This time was going to be a bit more traumatic! Note to Windows 10 users: If your power goes out while parked on the login screen, it could mean trouble. For me, it meant a corrupted boot sector. *Déjà vu!* No boot sequence, none of the automatic repair features working, system



restore points all failed—and no safe mode. After trying everything in my extremely limited arsenal of tricks (“I’m a DJ, not a computer nerd!”), I contacted my amazing duo of IT pros: Monty Boleyn of New Concepts Software, and my aforementioned tech guy, DJ colleague and friend, David “Scary Guy” McMahon.

Back in the Windows 98 and XP days, we routinely would respond to such a crisis by taking any old copy of Windows, inserting it into the disk drive and selecting “system repair” in safe mode. No, it doesn’t always work, so I’m told, but for me it did, many times. This is why I brought my disk of Windows 10, from the new computer, along with the ailing computer, to Monty’s bench. Things, however, did not go as planned. Despite near-heroic efforts, there was no way to repair the system. The drive appeared healthy, but the files were in such a state that only a fresh install would do. Monty was able to boot off of the DVD-ROM, and we moved all of the files from the disk onto an external HD. Then, using that same disc we loaded into the studio computer, put the OS on the office box. We’ve got a pulse! The files restored overnight. Now it was just a matter of putting all the pieces back together.

Back at the office, I was very relieved the next day when Scary Guy was able to restore most of the settings and program functionality to the thing. Next came the battle with Microsoft to get a fresh activation key. (It’s a bit hard to explain all of this to a guy on the phone who barely speaks English!) In any case, here’s your predictable payoff for reading this terrible tech tale: back-up is ESSENTIAL!

BACK DAT [DATA] UP!

With these two repairs, the difference between minor inconvenience and near-disaster was my almost complete lack of backup and lack of a UPS. An uninterruptable power supply will keep your machines running during a power outage for long enough to properly shut them down. (There’s even software that will shut down any running programs and properly shut down your computer hands-free.) The one we’ve just installed will keep our entire network (both computers, modem, monitor and printers) powered up for a full 45 minutes before needing to be shut down. This step alone would’ve prevented the whole SNAFU. Another thing we’re now implementing is Drobo, a rather clever, redundant file back-up system that should handle both computers, and possibly my wife’s video editing network, rather nicely. Considering how maniacal I am about onsite backups at gigs, I now know firsthand that backups are every bit as vital in the studio and in the office! That is, unless you have a couple spare days to devote to data recovery.

Now it looks like the studio is ready for the rest of 2016. Over the coming months, the final phase of the rebuild and relaunch of my DJ business, Stu & His Crew, will play out, and I hope you’ll join me on that hopefully more pleasant journey right here in Mobile Beat. Until next time, safe spinnin’! **MB**

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Knowledge Is Power

WADE NOVIN EDUCATES ON AUDIO AND
UNVEILS A NEW LINE ARRAY SPEAKER SYSTEM

By Mike “Dr. Frankenstand” Ryan

In a 2006 Direct TV commercial, actress Jessica Simpson delivers a memorable line in a sexy southern accent when she says “...it’s broadcast in 1080’i’. I totally don’t know what that means, but ah want it.” When it comes to pro audio equipment I can relate to Miss Simpson: I don’t know a lot about how my DJ equipment works. But Wade Novin, a former mobile DJ turned sound expert, sure does, and has a college degree to prove it.

Novin did his thesis on horn loudspeakers at UCLA and has a degree in physics from UC Santa Cruz. Mobile DJing helped him pay his way through college but he says he had other plans: “It was a great way to make money at the time, but designing and building speakers was always more interesting. In fact it motivated me to choose physics, not the easiest subject for sure. But I wanted to understand acoustics and electronics.” After college he worked in a music store building custom speaker systems and handling repairs.

GETTING AMPED

The first thing I wanted to have a better understanding of was the Class D amplifiers that are so popular these days in active speakers. He says these lightweight amps have similarities to computers: “Class D amplifiers are by far the most efficient, and use the same technology that computer (PC) power supplies use. If you look at the power ratings on some computers, they can be as high as 1,000 watts. Power is power, no matter if it’s spinning disk drives or moving speaker cones. They are ‘switching’ or ‘switch mode’ power supplies and are marketed as ‘Class D’ amplification. Unlike traditional or ‘linear’ amplifiers, which have to get rid of energy depending on the volume level, Class D amps operate as either full-on or full-off. In this case, because there’s no need to dump the energy they don’t need large heat sinks. That’s why Class D amplifiers can weigh around 10 pounds and deliver 2,000 watts.”

Because of their weight, Class D amps are perfect for powered (active) speaker, but Novin makes a good argument for using passive speakers and carrying an amp instead. “Imagine putting powered speakers on a truss or placing them far from your DJ setup...and one fails. It’s much easier to replace a blown amplifier.” This plan speaks volumes to me (pun intended).

He adds, “Amplifiers fail more often than speakers do and if the amplifier is ‘outside’ the speaker, it can be replaced quickly!”

INSIDE THE BOX

Ok, so now I have a better understanding of power for speakers, but what about speaker boxes? Most modern DJ speakers are housed in plastic cabinets. Novin explains that while plastic cabs are far cheaper and lighter, wood produces a better sensation. “A wooden cabinet can actually add ‘warmth’ to the sound because it vibrates a very small amount. The frequencies at which wood cabinets vibrate are in a range that can add this ‘warmth.’ Like a quality piano or violin, the actual wood of the instrument becomes part of the sound. Plastic vibrates in a much higher band, if at all, so it doesn’t have this effect.”

(I guess that’s why orchestras have woodwinds and not



"plasticwinds!")

I've heard about "tuning" a speaker box and wondered if there really was such a thing? "It's all about the bass," according to Novin. "Yes, absolutely, 'tuning' enhances the low frequency response. Whenever a loudspeaker moves back and forth to produce sound, sound waves come from the front and the back of the cone. The 'tuned' port adds these together to produce lower end."

BUILDING A LINE ARRAY

Putting all of his education to good use, Novin has been working on his own speaker design (see accompanying photos), a revolutionary new line array system. He loaned me a pair with a Crown (D-Class) amp to test out. He describes the speakers: "Inside the 'tuned' cabinets, are four 6-1/2" mid-bass drivers and twelve 1" dome tweeters attached to a computer-designed waveguide that 'virtually eliminated distortions.' The system easily handles 400 watts continuous power and the high-frequency section can easily handle 200 watts continuous power. The dome tweeter array has a smooth, natural sound with the vertical array arrangement producing a very wide horizontal and very narrow vertical uniform sound pattern. This reduces unwanted reflections from the floor and ceiling. The sound is huge, yet the speakers are compact enough for the DJ and easily fit on a speaker stand like the Frankenstand F1." The speakers are 30" x 16" x 10-1/2" and weigh about 45 pounds.



Mike Ryan started out writing for news radio, and has been a DJ in the SoCal radio market on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands.

The advantages of a line array, utilizing a number of small speakers in a line, together in one cabinet, are many. Novin used the new (to me) term "sound directivity" to describe one benefit, "...when properly designed, the line array tailors what is called the directivity of the sound or simply put 'where the sound goes.' A line array creates very wide hori-

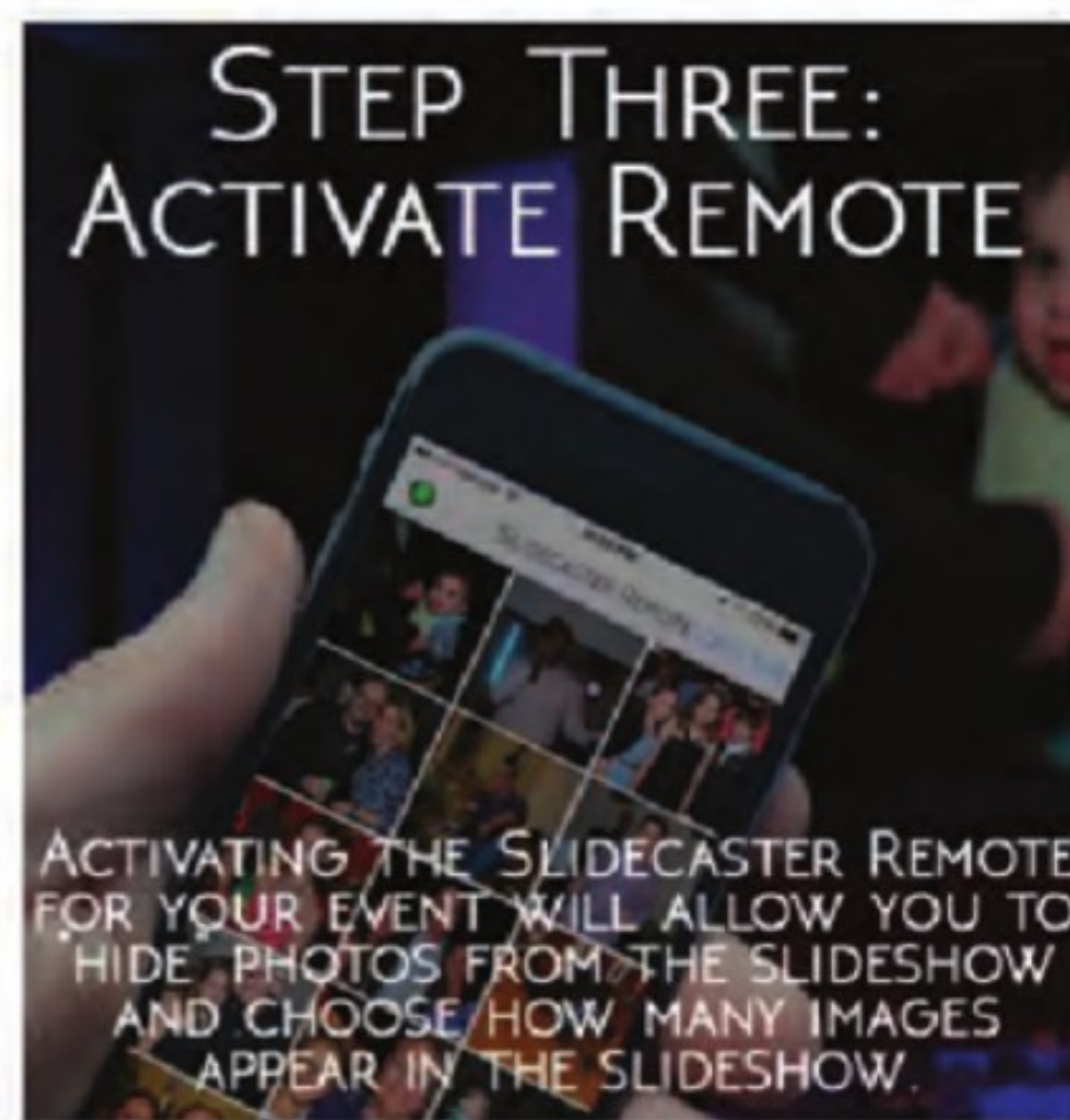
zontal directivity that is very narrow in the vertical, significantly reducing reflections off the floor and ceilings. Also there is no sound 'hot spot,' which many single high-frequency drivers suffer from. Another feature of line arrays is that the rate at which the sound level 'falls off' or gets lower in volume is less than that of traditional speakers in some critical frequencies. In other words, the sound level from the line array does not get lower 'as quickly' when you step back from the speaker as with regular boxes. This effect is in the higher and midrange frequencies, and creates a more uniform sound level."

The target price for the Novin line arrays is between \$1,000 and \$1,500 each, but he anticipates lowering the price when his sales volume increases. Currently the speakers are "passive" but he is considering making active speakers and sub-woofers, down the road.

I still don't fully understand all the technical sound stuff but after listening to these killer speakers, like Miss Simpson says, ah want it! **MB**

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A Fusion of Essential DJ Tools

THE PIONEER XDJ-RX MELTS TOGETHER PLAYERS, MIXER AND SOFTWARE

By Brad Dunsbergen



I recently had the chance to check out Pioneer's rekordbox DJ System the XDJ-RX all-in-one system. The XDJ-RX seems to be primarily marketed to the beginner DJ market. This might be so that Pioneer can get the newbies turned on to their gear from the moment they decide to be a DJ. With a street price of \$1,500 covering everything you need to perform without requiring a dedicated DJ computer, I can see how this would appeal to a budget-minded younger DJ. But with that being said, this should not scare away veteran DJs from the XDJ-RX. Even the best DJs who use the top-of-the-line Pioneer gear could utilize this unit, because it is a fully featured player. The XDJ-RX could find its way into any mobile DJ's audio arsenal.

The XDJ-RX has two built-in players, a monitor and a mixer section. Anyone who is familiar with Pioneer's CDJ players and DJM mixers will feel right at home on the XDJ-RX. It feels like a scaled-down version of these pieces, combined into one unit. There are some slight differences though. The jog wheels are capacitive instead of pressure sensitive like the CDJs. Under each of the jog wheels are four hard plastic lighted pads that can be

used for hot cues, auto beat loops and loop slice. Other than the high-resolution 7" LCD color display, the mixer section is like a two-channel DJM 850.

Pioneer's rekordbox software gives you the means to prepare your tracks for use with the XDJ-RX. If you have used any of Pioneer's media playing systems, then you are already familiar with rekordbox. If you have not used one of these new systems, then you will get up close a personal with rekordbox. The software will accept a variety of popular music file formats, including MP3, AAC, WAV, AIFF. When adding your tracks to the program, rekordbox will automatically set your beat grids for you, allowing seamless loops and proper dropping of hot cues. The software gets the beat grids correct most of the time, but for those times when it's not perfect, it is very easy to go in and manually adjust the grid yourself. The software will also automatically find the BPM and key for most songs. You can import from your iTunes library, meaning all your playlists or smart playlists that were created before getting the XDJ-RX are all right there—no need to recreate the wheel. This was great for me because I took playlists and history from another DJ software program and imported them into iTunes, and they instantly showed up in rekordbox. If starting from scratch, playlists can be made directly in rekordbox. Playlists are your friend with the XDJ-RX, because most mobile DJs will have a huge library and there is no way to search with a keyboard. But I will get to more on that later.

Once tracks are loaded into XDJ-RX, analysis is done, and playlists are made, it is time to get the tunes onto a FAT32-formatted hard drive or flash drive. There are a few ways to do this; right clicking on a playlist will allow you to export to a drive. This can also be done through the preferred method of the sync manager. The reason this is preferred is that any changes made to a playlist are automatically updated to the drive the next time it is plugged into the computer with rekordbox.

If you have a large music library, there are a couple of different ways to have to have your entire searchable library readily available. First is to get the rekordbox DJ app and use the XDJ-RX as a MIDI controller. This is OK, but you lose all information in the 7" screen, the platter will not have the line on it, and there are various other capabilities that you lose by using rekordbox DJ. Pioneer DJ sources have said that this will be fixed in an update. The preferred method now is to connect your computer via a LAN cable. This will allow you to search your entire library and you will not lose any of the functionality of the XDJ-RX.

The build quality on XDJ-RX is typical Pioneer—very good. It is constructed from high-quality plastic and metal. All of the buttons are the same as other Pioneer products, metal short throw buttons. All knobs are plastic, with a rubber coated grip.

The center 7" high-resolution screen is where all your business is taken care of. This is where the library is browsed and also where the dual stacked waveforms are located.

Audio inputs include two RCA phono/line jacks, two mic inputs, one is an XLR and 1/4" jack combination and the other is balanced 1/4" jack. Outputs include master out on XLRs and RCA jacks, booth out on 1/4" balanced jacks and headphone outs on the front, with one 1/4" jack and a 3.5 mm mini plug.

Sound quality on the XDJ-RX is second to none. Both channels of the XDJ-RX feature 24-bit digital-to-analog and analog-to-digital converters with a sampling rate of 48 kHz. Signal to noise ratio is 110db or more and frequency response of 20hz to 20khz.

The biggest complaint that I could see with mobile DJs and the XDJ-RX is the fact that a keyboard cannot be plugged into the unit itself to search for songs. The way it is done now is to turn the library knob and go to the search menu, use the library knob to scroll to what you are searching for, i.e. Title, Artist. Then scroll to the first letter of what you are looking for, then scroll to the second letter and so on. Searching this way is very slow, but like I said earlier, if you need search capabilities the easiest way is to bring your computer with you and hook it up to the unit.

Using the XDJ-RX is just plain fun and it's a great value for an all-in-one solution. The XDJ-RX seems to get it right for just about everyone from the new aspiring DJ to the seasoned Pro Mobile DJ. **MB**

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Capturing DJ Action: The GoPro Approach

THE POPULAR MINI-CAMS CAN HELP HARNESS THE EXCITEMENT FOR DJS AS WELL AS DAREDEVILS

By Ryan Burger and Dan Walsh

Talking with DJs in Facebook groups and via email, we've found that many DJs have considered finding a way to use GoPro cameras at events, but only a few are using them productively, beyond quick shots that are a step up from using their smartphones.

While at CES and NAMM this winter we spoke with the people at GoPro and were impressed with the research they have done into the music industry. They are making their devices more and more user-friendly for specialty situations related to music and stage, and especially DJs. Mobile Beat used GoPro cameras at last year's Mobile Beat Las Vegas, and plans are to use them even more at the 2016 anniversary event to show the action from all perspectives.



GoPro Hero4 Silver

Jason Jani, Entertainment Director for Mobile Beat Las Vegas, has been using GoPros for years now. "GoPros offer us a cost effective ability to capture 4k quality video that is fair in low light situations," explains Jason. "These feature-rich cameras now offer users the ability to remote view and control video or image streams via their app, which is awesome for applications where the camera is being used by a single user, or if it is mounted away from the user."

Jason's Philadelphia-based SCE Event Group uses GoPro cameras in five primary ways:

- 1) Time-lapse capture (now internal to the GoPro 4 series)
- 2) Mounted behind DJ booth or towards dance floor to capture entire room footage
- 3) Used to get point of view of Guest of Honor (example, the fireball bottle recording as everyone drinks)
- 4) Live streaming bridged into video rig for broadcast or display



GoPro Hero4 Session

5) Introduction storytelling or video blogs captured in remote places like cars, planes or in areas where traditional DSLR cameras are not available or feasible.

Jason insists that "Video capture itself is, in my opinion, the most important component any mobile entertainer needs in their portfolio. Whether you are a single-op, multi-op, DJ working for a company, or doing this once in a while, you will need video. If you are not taking video samples at every event that you currently host or are part of, you need to. Having this content is incredibly important and something that will help you in the selling process when meeting with potential clients."

And a great way to ensure high-quality results when capturing the action is to employ GoPro cameras, which have been developed specifically to work under the most challenging conditions.

GOPRO HERO4 SILVER

Love our GoPros! And it was time to expand our coverage, so in January we picked up a few more units and accessories to make it work for every thing we wanted to do at MBLV20. Stay tuned for video footage from MBLV20 showing all the excitement. Last year Jeff Scott Gould of SCE shot fantastic footage with the GoPro of Jason Jani DJing and other cool perspectives with his Hero 4 Silver.

While there are plenty of other products that are similar to the GoPro line, from what I can tell nothing can touch the overall quality, build and features of the original. Priced at \$399 for the base unit, it comes with a basic case, a couple of mounts, battery, cables and the main camera. The camera has a resolution of 12 megapixels and can shoot video as high as 1080p at 60 frames per second. When I've been running it I was using a more conservative 720p at 30 frames per second to save a bit more on card space. I tested my latest one with a 32GB micro SD card, although I do recommend you go with a higher 64GB card for storage (no storage is included in the unit).

Control of the camera is provided via the touch display on the back or a free remote application for Android and iOS. It will send a live feed out so if using at video DJ gigs you can port it in via the Micro HDMI port or using other software to get it into your video mix, like Jason Jani mentions above.

While GoPro video quality is great, the accessories make them even more usable for the various situations they encounter. Mounts are available for attaching these units to your DJ gear, your trussing, your dog or whatever.

GOPRO HERO4 SESSION

With the Session, you get a great unit for mounting anywhere, especially when having a rectangular camera sticking out might be inconvenient. That's because, unlike the rest of its GoPro kindred, it's a cube. Measuring only 1.5" on each side, the tiny box is perfect for low-profile mounting, for example, on the side of a rack to point at the crowd on a dance floor. It will go on just about any flat surface at least 1" by 1.5" in size.

GoPro cameras are best known for actually "going" somewhere—being attached to a person who is moving, typically doing something amazing like surfing 100-foot waves in Hawaii, or whatever. On a less dramatic but not any less cool note, with the right harness, you can easily wear this camera on your body (kind of like all those police officers have to do nowadays) and capture everything that's happening right in front of you. This is particularly cool for interactive DJs who are right on the dance floor with the audience. GoPros are designed to provide a nice

smooth picture, even with constant body movement.

For mounting, the Session comes with a standard frame, low-profile frame, curved adhesive mount, flat adhesive mount, ball joint buckle, mounting buckles and hardware, along with a Micro-USB cable for computer connection and charging.

The Session packs GoPro technology into the smallest, lightest (2.6 oz) form factor yet. It does feature a slightly stripped down feature set than the Silver, providing a max resolution of 8 megapixels and smaller selection of frame rates. But clearly the purpose was to shrink the camera down as much as possible while keeping as much functionality as possible.

Stripping down control features to the bare minimum was a key way that the Session achieved its diminutive profile. On the unit itself you will find just one button: Press it quickly to start video recording or long-press to enter time-lapse photo mode. Quick press again to stop. That's it.

But of course, serious users need more control over settings, and for this the GoPro Hero 4 Session relies completely on the aforementioned free GoPro app for iOS, Android. GoPro Studio software (also free) is available to import, play back, tag, and do basic editing of your videos.

Check out GoPro.Com for more information on these units, then get yourself one and start capturing the action at your events—whether it's you on the digital turntables or your guests tearing up the dance floor! **MB**

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Slide into Bigger Profits

THE SLIDECASTER SYSTEM ADDS ANOTHER BIT OF EYE CANDY TO YOUR ARSENAL OF ADD-ONS

By Ryan Burger

Slidecaster wants to help you find more ways to make money from your clients. They have the system you need to easily project a live slide show on a screen at the event. And chances are you already have most of the tools. A service like this can add \$300-\$500 to your bottom line at events after expenses, and the technology is pretty simple.

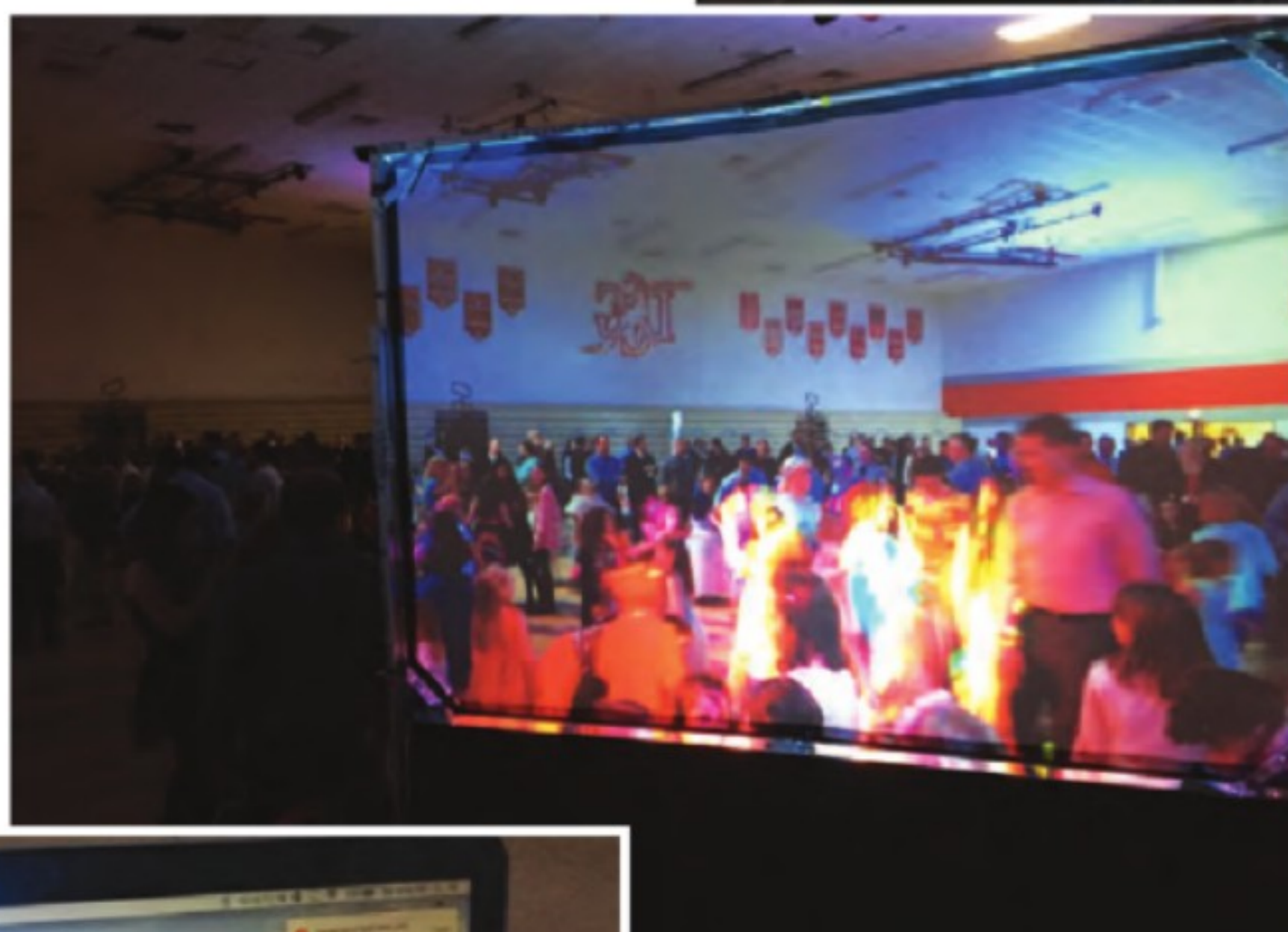
The tools you'll need:

- EyeFi Professional SD Card – EyeFi consumer card will work under more limited situations.
- Compatible point-and-shoot or SLR camera – See EyeFi site for lists.
- Open wifi network or hotspot service – For transferring files from camera to laptop; can be via the venue's wifi (test in advance) or done via a smartphone.
- Laptop running Slidecaster software – Minimal Windows or Mac laptop.
- LCD projector with cabling from laptop – 2500 lumen rating.
- Projection Screen – We used a 4' x 6' screen from The Screen Works.

The nice thing about the hardware is that most of the time an average DJ company has the more expensive pieces of the puzzle already. While www.getSlidecaster.com has a lot of the details available in demo videos showing how to set up things, we will walk you through it here to show just how easy it is.

FIRST STEP: SELLING IT

Organizers of corporate events, school dances and more will often hire a professional photographer for posed pictures. But what about something more informal—shots of people just having fun at the event, individuals, groups, whatever? And why fill this niche yourself? Once you have sold them on a \$1,200 DJ package, you're probably offering uplighting, photo booths and



other services to build your income. Slidecaster provides yet another non-labor-intensive add-on possibility.

In addition to taking pictures and delivering images at the end of the event, you can offer to project them during the social hour and/or during the dance portion of the event. Try selling it for around 1/3 of what your DJ services sell for at the event. So, if you are working with \$400, you have the payroll

for the staffer at \$100, and you're hopefully using projection equipment you already have. Once you buy the EyeFi card at \$100 and a camera, (maybe for \$200, like the one I use), your investment is complete. After your first event, you have now got everything you need for dozens of events, except for the service from www.getSlidecaster.com at \$20/event.

SET UP

Following the detailed videos at their site, you pair the EyeFi card up on the network using the utility that is included with the card (or easily downloadable), and tell the card where you want the images placed. Install the Slidecaster software from their site, and register for an account. You will need to put in a credit card



for even the trial account system so that if you surpass their trial system, they can make money for their work in programming and providing the service for you. (Minus the hardware mentioned earlier, cost for this service is \$20 per event.) Start the software and tell it where it's pulling the images from (as was done with the EyeFi card). Then hit "start slideshow."

Set up your projector and cabling to the projector, turn on "extended desktop" on the computer, drag the slide show window from Slidecaster over to that side of the screen and enlarge it to full size. It is highly recommended that you use extended desktop rather than mirroring screens, so you can have more control over things later during the event.

Next, if doing a paid event, install the Slidecaster app on your iOS device. The app will allow you to control your Mac or Windows PC and control what shows up on the screen. This is only available when you are on a paid account.

Time to take some pictures and make sure the system is working. Insert the EyeFi card into your camera and start taking pictures. EyeFi sends the pictures over to the laptop through the wifi network or a direct EyeFi Hotspot connection. The Slidecaster software will pull the pictures and start rotating images immediately. Depending on the setting, it will use the most recent 10 to 40 images. The trial version will handle 10 images, and the quantity can be controlled on the paid app via the iOS device/app.

LIVE EVENT

Now it's all about having fun and capturing people having fun. Take pictures of couples, small groups, people dancing, etc. and watch them upload to the system. Encourage fun posed shots similar to what you would do with a photo booth, but also make sure to get informal, unposed stuff, as people will enjoy them just as much. Make sure to check in on the Slidecaster system periodically by looking at the screen for your latest images. At the end of the night, copy the SD card over to a thumb drive for your client (one that you had imprinted with your company name on it, of course) and they'll be thrilled with your service. **MB**

www.getSlidecaster.com

LiteConsole Now Available in US

Increasing demand from American mobile DJs for the innovative range of **LiteConsole** products has led to an exclusive arrangement with New York-based JK Pro Audio. The original LiteConsole was designed in 2008 for global superstar DJ Paul Oakenfold, specifically for touring with Madonna on her "Sticky & Sweet" world tours. Event companies quickly took note of this new concept and within two years LiteConsole had expanded its range to serve the mobile DJ market in Europe. The introduction of the XPRS range of foldable stands in 2012 took the European mobile DJ sector by storm, and they are now exported worldwide. The current LiteConsole range includes the foldable XPRS, XPRSlite and GO! models which can be assembled in minutes without using any tools.

They are affordable, lightweight, have superb stage presence, and can easily be customized, decorated and illuminated. Accessories such as padded bags and a clamp-on lighting support are available. The modular MK2 system is also available for maximum impact. Check out images on the LiteConsole website. LiteConsole is 100% designed and fabricated in the UK.

www.liteconsole.co.uk / www.jkproaudio.com



Extend Your Lighting's Reach

The **CSL 2.4G Battery DMX Extender** from **Colorado Sound N' Light** is your solution if you need more range to get to those faraway wireless lights. Simply connect the transmitter to the first set of light fixtures, then when you start to lose signal, insert this device into a good unit and extend your DMX signal on another frequency for more distance. According to CSL, the compact runs for 10 hours on a rechargeable lithium-ion battery. It includes an attached 3-pin XLR input cable, weighs 2 pounds and measures 6" x 4" x 6". The CSL 2.4G Battery DMX Extender is available in 2.4 7 color code DMX or Wi-/W-DMX.



<http://csnl.com>

How Important Is Your Time?

TO YOU...AND TO THE VENUE MANAGER?

By Cory Leonardo

You just threw the party of all parties! The crowd is coming up and telling you that you were the “best DJ they’ve heard in a long time.” The bride and groom are the star of the show and everyone is telling them that they just hosted the best reception ever!

Your computer is still on, the lights are cooling down, the speakers are warm and drinks are sitting very close to your equipment everywhere. Sweat beads are coming down your forehead and the venue manager walks up and asks...“How long will you be?”

Now let’s stop this moment right here. Yes, you showed up an hour or two prior to the event to load in. Yes you just performed for 4-5 hours. You’re 7 hours into your day. You’re WHOOPED!

But instead of brushing off the venue manager or, worse, confronting him or her and telling them that you need at least two hours for break-down, consider this. The venue manager showed up maybe at 10:00 AM for the florists, the bartenders,

The first thing we do is to make a difference. Cables take a second to roll but they have the least visual impact when it comes to making progress getting out the door.

In order, we follow the following load out list:

1. Shut down all computers / hard drives and pack them up. It takes just a few seconds but they can get bumped or knocked off in the quick load out, so its always best to protect your most important investment.

2. Unplug everything—speakers, lighting, consoles, video etc . To gather all items that came in a road case, locate it to the center of the dance floor as a central location and quickly check to make sure that you’re returning with everything that you brought to the venue.

3. All trussing, facades and drapes get unpinned, put away in their covers and loaded up.

4. Roll up all cords. This is where a majority of your time will be spent. Consider custom cables to boost your efficiency. For example, we have a single custom cable that we roll to each side of our set up that has power, DMX In and Out and 2 XLR cables for sound. So

instead of rolling up five cables per side we roll up one.

The last stop of the night is always venue manager’s office, to let them know I’m leaving. I’ve gotten load-out down to approximately 30 minutes. Most of the time I’m out of there before the caterer’s have cleaned up or decorators have finished tearing down. The venue manager is always relieved seeing us on our way out, knowing that they’re one step closer to going home.

When that next client comes in and asks for a DJ referral they remember who was looking out for them: who is there in plenty of time for load-in, has a great looking set up, throws the best party and...the one who expedites their exit. Make it easy as possible for the venue manager to work with you, and they’ll want to work with you again. It’s as simple as that. **MB**



the decorators, the bride and groom or hosts of the event. It’s midnight—and they’ve been there for 14 hours.

Load-in and Load-out is time that you’re working but not technically getting paid for. Make the best of it. Prepare to work harder at this point than any other point of the night.

My goal with every event is to start rolling equipment out by the time the last guest leaves. That’s usually 30 minutes after the end of the event.

But why? Why should I hurry up, get my stuff loaded as quickly as possible and get out of the venue? It’s simple: Who refer’s you? Venue managers are usually the first people to meet the hosts and initially make contact, establish a relationship, and more importantly, they’re who the client gets referrals from.

Will a venue manager refer you if they walk in after their already 12 hour day and find you and your buddies cutting up about the event? Or find you moving slowly and pointlessly wandering around a room that looks the same as when they left it an hour earlier? THEY WANT TO GO HOME!



Cory Leonardo has over 26 years of experience in DJing, lighting and video, including everything from long-standing club residencies, MCing Hawaiian Tropic multi-state competitions to national tours. He has grown his company, PartyZone Productions, into one of the larger DJ companies in Louisville, KY by supplying a great product and hiring incredible talent.

Simply Superb Wireless

SENNHEISER EVOLUTION WIRELESS D1 DIGITAL VOCAL SYSTEM

By Brad Dunsbergen

Unlike the situation with many other reviews, where review units aren't loaned long enough to bring them to more than a handful of events, I had the opportunity to do a long term test on the Sennheiser EW D1-835-S Evolution Wireless D1 Digital Vocal System, using it at more than 20 gigs. When I got the system, the Sennheiser name promised something of high quality, but I had no idea of how good this system would actually be. The system consists of an EW D1-835-S wireless microphone and an Evolution Wireless D1 receiver unit.

First thing that I noticed upon unboxing the EW D1-835-S was the quality of each of the components, even the supplied hard plastic storage/carrying case. Inside the case, each component has its own compartment. The lid is lined with foam to keep all the components firmly in place while in transport. I know firsthand that cases can take an impact. (For example, I had the Sennheiser case sitting on the floor, along with my laptop case on the seat of my vehicle when the car in front of me slammed on their brakes; you can imagine what happened next. Needless to say I was a little freaked out. Fortunately both the laptop case and the microphone system case did their job.) The EW D1-835-S wireless microphone and the Evolution Wireless D1 both feature a solid metal construction that should last for many years.

Set up of this system could not be easier. You

settings that can be adjusted to your liking, using the free app available for Android or iOS.

Sound quality is great on this system. It is very clear and it did not seem to muddy my bass heavy voice. As Sennheiser states on their website "D1 automatically configures itself to deliver great sound. Focus on your performance, not on your gear!" This is the way I like my gear. No nonsense—just great sound every time.

I used the system in a variety of facilities. Everything from churches to reception halls to gymnasiums and even a carpet store. Never once did the system have any interference. This level of performance is attained by what is called "wireless link protection." The system continuously adjusts the transmission power of the microphone and switches channels if needed. Once again, it does this seamlessly, and unless you look at the display on the receiver, you'll never know it's happening. The system has no noticeable latency and operates on the license-free 2.4 GHz



spectrum.

The only downside I saw with this system is battery life. For a five to six-hour event, the EW D1-835-S will go through at least two set of AA batteries. This is really the only thing I could find wrong with this system and it seems a bit nitpicky with everything else this system has to offer.

Overall, I could not be happier with the system. And with a street price around \$699, the Sennheiser EW D1-835-S Evolution Wireless D1 Digital Vocal System should be able to find its way into anyone entertainer's microphone arsenal. **MB**

www.sennheiserusa.com



basically insert batteries into the D1-835-S, plug in the Evolution Wireless D1 receiver, attach either an XLR or 1/4" cable to your mixer, select mic or line level in the menu of the Evolution Wireless D1 and you are ready to go. It truly is that simple. No scanning for open frequencies, no complicated set up—truly plug and play. But of course for those who like to tweak settings, Sennheiser has not left you in the dark. There is a vast array of

Streamline the Load with Labels

CASE LABELS USA MAKES EFFICIENCY A BREEZE

By Ryan Burger

While attending LDI, the lighting industry's primary trade show in the US, and then again at the NAMM music products show, I came across a useful item that I have seen before in many places. Until recently, I didn't feel that our DJ/production company needed it; but now, it is providing a great way to stay organized and be more efficient. I'm talking about custom case labels from Case Labels USA.

to manage the equipment, do upkeep on it, and basically keep everything straight, including routing gear to gigs properly—a Logistics Director. For that job we found a friend in Tom Chaput, who both Jake and I had known for years. It was his job to implement the concept that Jake and I had come up with: using the re-writable labels, custom made from Case Labels USA.

Tom says "Being a multi-op, good communication is a must. It saves time, which saves money. Any small change to improve efficiency can add extra to the bottom line.

"I prepare and stage equipment for each project, each one having different needs. The equipment gets loaded into cases for delivery and set up. Unfortunately most of the cases look the same, so to make sure the cases get to where they are needed, we have been using masking tape and markers to tag the cases."

After the Case Labels came in, it was time to get busy getting better organized. Tom describes the process:

"All of the tags go in a standard location on the cases to make them easier to locate, and when the truck is

loaded we try and make them visible to speed up the unloading process at the venue. Each label is marked with the venue name, room name or number, what's inside and—one of the most important thing—how many cases should be there."

A humorous sidenote: As the new labeling system is rolled we have actually been spending more pulling off the old tape than putting the new labels from Case Labels.

We'll give the Logistics Director the last word: "I'm the one who packs the equipment but I'm not the one who delivers and sets up at the venue," says Tom, "so these labels save us a lot of time by making unloading faster. And it means a lot fewer return trips because of misdirected gear...not to mention getting all of our gear back when the event is finished!" **MB**



During the last seven or eight years, BCPDJs has evolved into BCP Live Inc.—from a basic DJ company into a full-scale, DJ-oriented production company. Although the company has technically been a multi-rig operation for over 25 years, and has deployed tons (literally) of DJ gear, we have expanded rapidly in the last few years and have been in need of better organizational systems, with the variety of events we do and the pure volume of business that the company has been doing.

The first step was getting bags or cases made for the job. That effort has been underway for a while now, with the help of Arriba Bags, Odyssey Cases and Marathon Pro, among others. And of course we had to mark what was inside those cases, along with where they might need to be transported to and any other important information. As you can see from some of our cases, a lot of tape and other labeling was used.

The next step was hiring a person whose specific task was

www.caselabelsusa.com

Audix Expands Wireless Offerings

Audix has announced the release of its Performance Series, a professional wireless system designed for mobile entertainers, vocalists, musicians and presenters.

The central component of the system is the easy two-step process of Scan and Sync. Pressing a hot key on the receiver instantaneously Scans for open frequencies. Within five to 20 seconds, depending on the intensity of other wireless frequencies in the area, the system will select an available frequency from a grid of pre-coordinated internal frequencies. Once the frequency is selected, the user holds the transmitter next to the Sync light on the receiver, and within 1-2 seconds, the transmitter will lock to the receiver. If more than one system is required, the user simply repeats the one-touch Scan and Sync process.

The Audix Performance Series is available in two performance levels: the 40 Series and 60 Series. Both series are packaged in durable metal housing that is both elegant and practical. The 40 Series is a diversity system with 32 MHz of spectrum. It features 33% more frequencies than typical 24 MHz systems offered by competitors in the same price/performance range. There are 106 pre-coordinated frequencies available that will take into account the region and number of other systems in use. A total of eight systems (conservatively) can be used simultaneously. Dual channel systems are also available featuring an internal antenna combiner allowing the system to operate on just one set of common antennas and one power supply.

The 60 Series is a dual channel system with true diversity receivers and 64 MHz of extended spectrum. There are 207 pre-coordinated frequencies available for auto scan and sync purposes. In addition, there are 2,560 individual frequencies available for manual tuning. A total of 16 systems (conservatively) can be used simultaneously. Like the 40 Series, dual channel models are available for the 60 Series.

The Audix Performance Series sets itself apart from the competition by offering four dual-channel systems that



can be combined to operate on one antenna distribution system (Model ADS48). This means that eight channels of wireless may be operated on one set of antennas and one power supply and take up just five rack spaces.

The Performance Series handheld and bodypack transmitters are both 64 MHz in frequency spectrum, meaning that ALL of the transmitters will work with ALL

of the receivers.

The common features of the 40 and 60 Series include:

- Durable metal housings for receivers and transmitters
- High contrast LCD displays
- All transmitters work with all of the receivers
- 300' operating range
- Choice of 10 or 40 milliwatt power setting
- 21 dB of level settings at the receiver and an additional 12 dB of gain control at the transmitter
- AF and RF indicators
- Soft mute keys with no noise and non-detectable latency
- Modular, interchangeable capsules for the OM Series and VX5 vocal mics
- Modular, threaded antennas on the body packs
- AA battery with 10 hours run time (minimum) **MB**

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4 Ways to Start the Year Right

POWERFUL CHANGES ANYONE CAN MAKE

Have you noticed that there are some business owners out there who just seem to get it right? Whatever they touch turns to gold. And the last time they were stressed, Bill Clinton was in the White House. So how do they do it? What's that magic formula that makes them so blessed while so many of us continue to struggle?

For the majority of successful people, it's as simple as this: They write down their goals and stick to them. They have a plan. As financial expert Dave Ramsey teaches in his book *EntreLeadership*, "Goals force practical steps into your life to make your dreams come true."

So if you haven't tackled your business goals for the new year, we're offering some general suggestions to help you get started. Remember, though, they're only recommendations. Because in order for goals to truly work, they have to be your own.

1. GET YOUR FINANCES IN ORDER

Want to know the number one reason small businesses fail? Poor accounting. If you don't keep up with it, you'll sink faster than Leonardo DiCaprio in *Titanic*. But that's just the start. You can't rely solely on a profit-and-loss statement to tell you what's happening with your business. You need a budget that focuses on the future. Dave says, "Doing a budget will make the obvious become a reality and force you to prepare and think of options."

2. COMMIT TO A BETTER HIRING PROCESS

The main reason small businesses owners hire the wrong people is they are afraid the work won't get done until the position is filled. But the truth is that it takes more time to hire six people who don't work out than one good person who's perfect for the job. Commit to slowing down your hiring process and invest

more heavily in interviews. Hold off until you find the perfect person, no matter how long it takes. At Dave's company, each new hire has been interviewed at least six times. You want someone who is passionate about the position, not just looking for a J-O-B.

3. FIND A MENTOR OR COACH

What is one trait that almost every successful entrepreneur has in common? They have a mentor—an experienced someone who shows them the ropes and holds them accountable. Find people who are doing things you wish you were doing and learn from them. And you don't have to stick to just one. You can have a different someone for every area of your life.

4. GET HEALTHY

When you get really tired, you don't have a lot of fight left in you. And in business, there's always going to be a battle. So like that old song goes, take good care of yourself. Get in shape, eat good food and get enough rest—literally feed your engine so you can fight another day.

So what are you waiting for? Write down those goals and get started. And by the beginning of 2016, you'll be amazed at where you'll be. Goodbye, stress. Hello, prosperity! **MB**

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Dave Ramsey is America's trusted voice on money and business, and CEO of Ramsey Solutions. He has authored five New York Times best-selling books, including EntreLeadership. The Dave Ramsey Show is heard by more than 11 million listeners each week on digital outlets and more than 550 radio stations and digital outlets. Follow Dave on the web at www.entreleadership.com.



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Making the Connection

THE BIG SECRETS OF ENTHUSIASTIC EMOTIONAL ENGAGEMENT

By Jeffrey Gitomer

What is engagement? Better stated, how can you engage other people to become interested in you and your product or service? Dale Carnegie (*How to Win Friends and Influence People*) says by becoming genuinely interested in them. And he's partially right.

The reality, and the secret of engagement is that BOTH people must be mutually engaged and mutually interested, and BOTH people must be intellectually stimulated and emotionally connected. Otherwise it's just a conversation that will be forgotten, unless the salesperson is taking notes. #notlikely.

What is the secret ingredient of engagement?

The key to deepening a sales conversation, or any conversation for that matter, is to connect emotionally. Favorite teams, kids, college create emotion when spoken about, and the feelings and or situations are mutual.

The secret ingredient of engagement is emotion. Emotion is a key link to rapport, relaxation, and response. Emotion takes conversations deeper and becomes more open. The desire to talk and reveal becomes more intense. It pushes you to trade stories and discover similarities.

To help you get the picture of why engagement and emotional engagement are so important, and how to start the process, I am offering two examples and scenarios:

1. FIND THE LINK! What do you have in common with your prospect? That will build rapport and lead you to a sale faster than anything.

Contrary to popular belief, "customer types" don't matter. That's right, take your amiable, driver, tightwad analytic types and toss them in the trash. My favorite type of customer is one that has a wallet with a credit card in it. Oh wait, that's everybody.

Here's the challenge...If you spend 30 minutes trying to figure out what type of person you're dealing with, and then all of a sudden discover you both like model trains; or your kids both

play soccer in the same league; or you both went to the same college; or you both grew up in the same town; or you both like the same sports teams—you will most likely make the sale, no matter what type of person he or she is.

REALITY: Personal things "in common" lead to a friendship, a relationship, and lots of sales. Enthusiastic Emotional Engagement at its core.

2. FIND THE MEMORY and DO SOMETHING MEMORABLE! If you can find one thing about the other person, and do something creative and memorable about it -- you can earn the appointment, build friendship, create smiles, and make a sale.

I was courting a big client in Milwaukee. Found out the guy liked chocolate and was a Green Bay Packer fan. The next day I sent him a Packer hat full of chocolate covered footballs. The next day I was hired. Coincidence, luck or genuine engagement? I have no idea. I just continue to do the same type

of thing as often as I can, and continue to make sales. #ohyeah!

I was courting a big client in Seattle. Found out the guy liked baseball. Sent him a Louisville Slugger baseball bat with his name engraved on it. Needless to say I hit a home run (sorry for that). #badpun

INSIGHT: To establish the ultimate long-term relationship and to be memorable in the service you perform, you need personal information about your prospect or customer. Information that provides you with insight, understanding, and possible links. (And, oh yes, lots of sales.) The difference between making one sale and building a long-term relationship lies in your ability to get this information.

BIGGER INSIGHT: The more information you have, the better (and easier) it is to establish rapport, follow-up and have something to say, build the relationship, and gain enough comfort to make the first sale, and with consistent follow-through, many more.

BIGGEST INSIGHT: If given a choice, people will buy from those they can relate to. People they like. People they trust. This stems from things-in-common. If you have the right information, and use it to be memorable, you have a decided advantage.

Or, you can decide "It's too much work, I can make the sale without it." This philosophy gives the advantage to someone else: your competitor. **MB**

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Jeffrey Gitomer is the author of 12 best-selling books, including *The Sales Bible*, *The Little Red Book of Selling*, and *The Little Gold Book of Yes! Attitude*. His real-world ideas and content are also available as online courses at www.GitomerLearningAcademy.com. For info on training and seminars visit www.Gitomer.com or www.GitomerCertifiedAdvisors.com, or email Jeffrey personally at salesman@gitomer.com.

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ADDING DIMENSIONS TO YOUR BIZ

By Jason Weldon

One of the things that I realized once I owned a DJ business is the seasonality of it. I'm sure each and every one of you can understand this. There are times when you are steady, times when you wish you had 40 more DJs and times when you barely think you are going to pay the bills. I can tell you exactly when those moments will hit each year. Especially the slow times!

Once you have been through that cycle enough times, you realize how important it is to expand your offerings; to be more than just a one dimensional business. Thus, many of us are offering a plethora of different options or services to help add revenue and value for our customers. I wanted to take some time to share my experiences with expanding your business offerings. We have tried lots of things, so I think I can help you just a little.

The biggest thing you need to do is decide what services you actually are going to offer. This may sound silly, but you really need to focus on the *right* services for you and your company's culture. Let's look at the photo booth service, for example. Some of you may want to add photography or lighting or video; doesn't matter what you choose, as long as it makes sense for you and the growth of the company. When I was looking to add something to our company's offerings, the photo booth wasn't something that I thought would be a service I wanted to do. I didn't like it. It didn't get me excited. It wasn't my cup of tea. So we tried things other than photo booths. Musicians, drummers, new lighting packages, all sorts of stuff that seemed more fun. They didn't flop, but they didn't make money. They just settled into a "Yeah, we do that" state. All the while, more and more companies were offering photo booths. So I really had no other choice than to get on this service.

When you do finally make a decision on what options you are going to offer, you need to plan on how you are going to do it. I have seen so many companies fail at the "other" things they offer because they just say they are doing it without any thought behind the "how." Here are my four key questions you need to answer to be successful when offering other services. 1) How are you going to generate a profit from it? 2) How much is it going to cost you to take on this endeavor? 3) Who is going to manage it? The marketing, sales, operations, etc. all need to be thought out.

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start-up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



4) When do you expect to break even?

Unless this new service is going to be a loss-leader, i.e. something you are doing to stimulate other sales of more profitable services, you need to make money at it. You need to figure out your pricing so you are at a gross profit of at least 50%. This has been and always will be my number for sustaining a profitable business. In order to set the price, the costs are going to dictate a good part of that. So you need to really drill down on the operational side of things. Can you do things differently to keep operations costs low, so you can offer a lower price? Is your booth going to be fancy and require more work to manage, therefore costing more to clients? Can you cut down on other costs associated with it to keep the price down? Is your booth going to be an elite type of booth that warrants top dollar because of its style and options? The way you go about setting up your operation is really going to dictate the success of the new service. Every time I have spent the proper amount of time thinking through things like this, we've been successful.

Next up would be the way you enter the market. And this just isn't the cost of the physical service. You have the marketing costs, the new hires costs, the administrative costs, etc. All these costs need to be reviewed and thought about so you can make an informed decision on what you are going to bill, so you can turn a profit. Remember, turning a profit is what we want.

The human element is important to consider. You can't do everything yourself. And a big mistake we made was expecting existing staff to be able to take on the new work. That wasn't going to fly, when two months later people were booking and needed more attention. We also didn't think about the additional work that was going to be required of the warehouse, the scheduling and the operations of getting a booth prepped. From the jump, we should have hired one person to handle only photo booth options.

One reason why we weren't as prepared as we could be was that we didn't jump right in with us buying, managing and going all sorts of crazy with it. We reached out to a third party and had them be a supplier for us. All we did was sell it, they managed everything else. I suggest this way of starting out. It allows you to see what is really involved with the new service you want to offer, as well as giving you time to slowly create the plan as you go along (if its working of course), without any out-of-pocket costs. We still had problems the first few months, as you saw above, but we were able to quickly address them.

One of the best reasons for using a third party first is to have a trial period. If the service offering is strong and people are booking, then you can take the plunge after you have a solid foundation of using the third party. If the service isn't booking, you haven't lost any money and you can focus your attention on trying another service.

My biggest piece of advice is to only have two or three key extra services that you offer. Our "3-D business" involves entertainment, lighting/AV and photo booth. If I continue to offer more and more services, I run the risk of diluting our brand and potentially not doing them all well. For many of you, running one business can be hard enough and adding more and more options just takes away from the key reason you founded your company. Be great at the few things you do, and your customers will appreciate it and come back to you. **MB**



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